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ABSTRACT

Recognizing that community growth and change are inevitable, Viewfinders' goals are as follows: to introduce students and teachers to the concept of the visual environment; enhance an understanding of the interrelationship between the built and natural environment; create an awareness that the visual environment affects the economy and quality of life; develop appreciation for community appearance and encourage a critical analysis of it; and develop an understanding of the mechanisms by which change in the visual environment can be implemented. Students are provided with opportunities to solve problems through eight hands-on community oriented activities. Each activity contains ten sections: focus, time, outcomes, subject areas, skills, teacher preparation, materials, procedure, discussion, and extensions/homework. The teacher's section of the guide discusses using a team approach, student roles, taking students outdoors, guided imagery in the classroom, and student assessment. The activities in the unit incorporate art, language arts, math, science, and social studies content. Contains 51 references. (DDR)

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ED 401 103

VIEWFINDERS

A Visual "Environmental" Literacy Curriculum

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Elementary Unit

Exploring Community Appearance and the Environment

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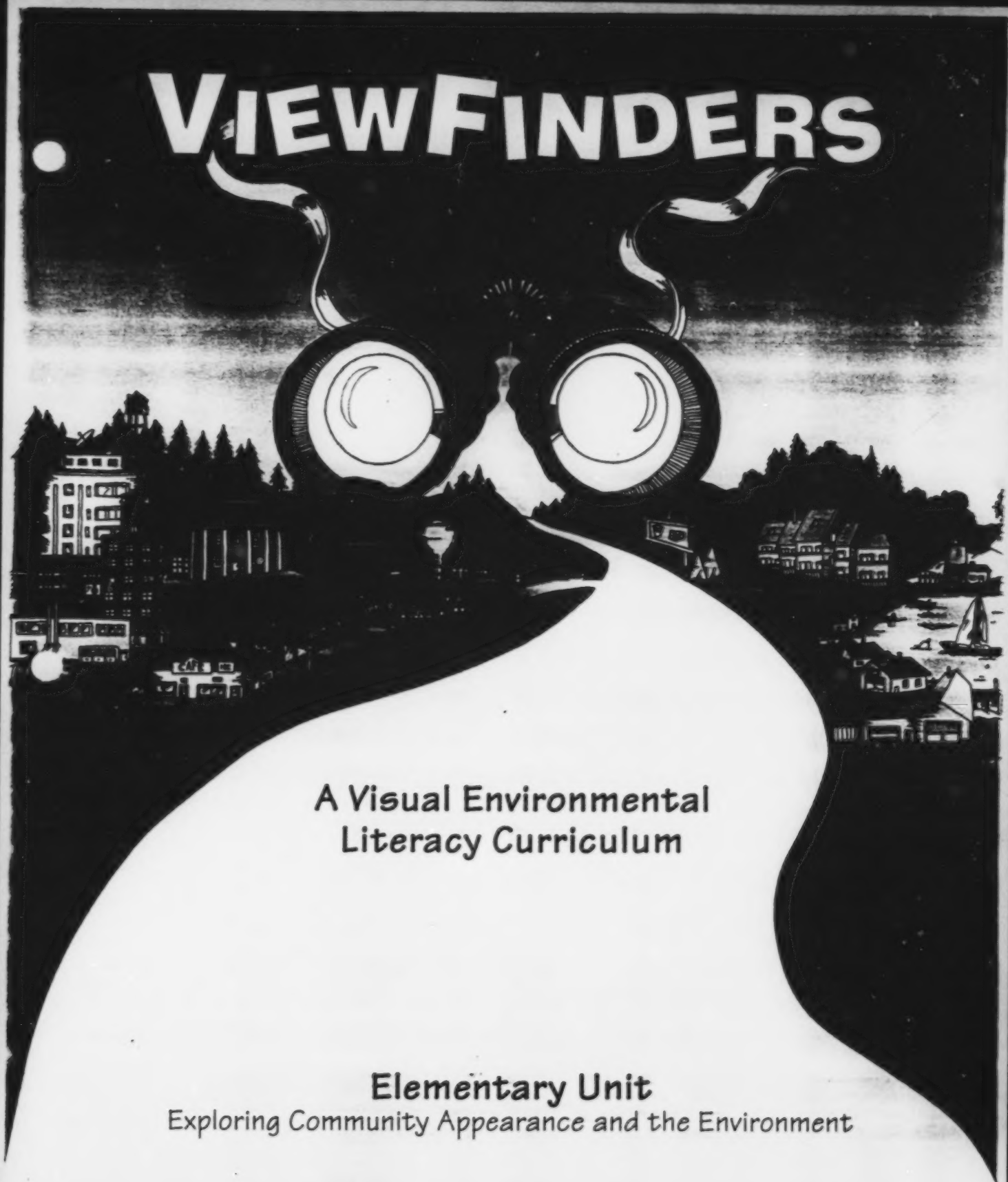
VIEWFINDERS



A Visual Environmental Literacy Curriculum

Elementary Unit

Exploring Community Appearance and the Environment

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THE DUNN FOUNDATION

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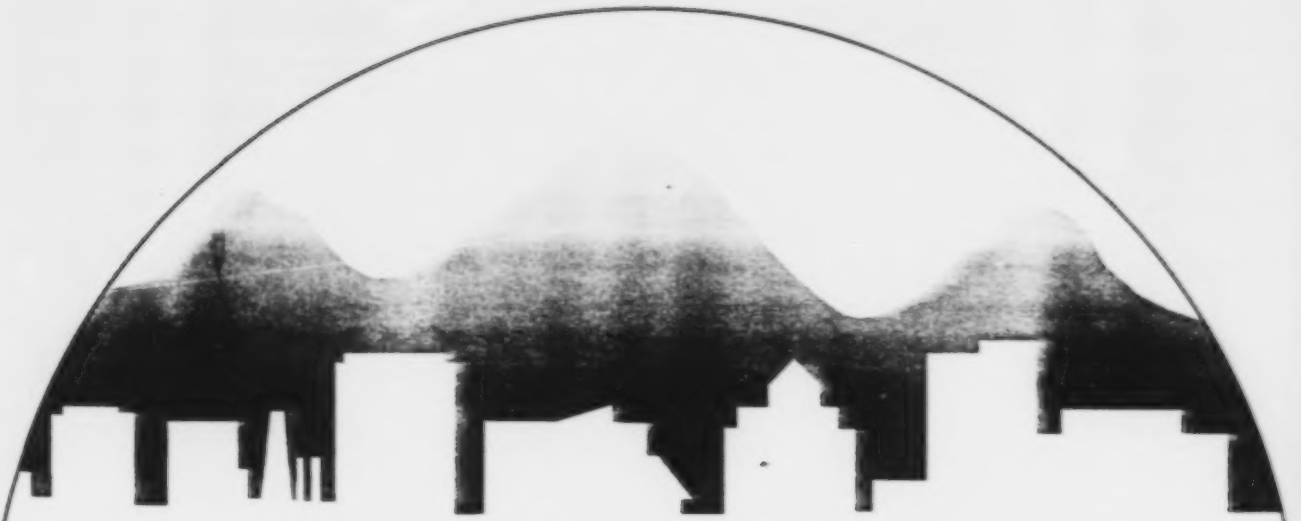

THE DUNN FOUNDATION

Enhancing Community Appearance Through Education

The Dunn Foundation is a nonprofit organization concerned with the quality of the visual environment. The Foundation's major emphasis is on the development and implementation of educational programs to increase visual environmental literacy. These materials challenge children and adults to discover links between the environment, their community and its appearance. Through this exploration, people are encouraged to become active stewards of their community's visual environment. In addition, the Foundation provides financial assistance to organizations working on visual environmental education and landscape conservation activities such as historic preservation and urban greening.

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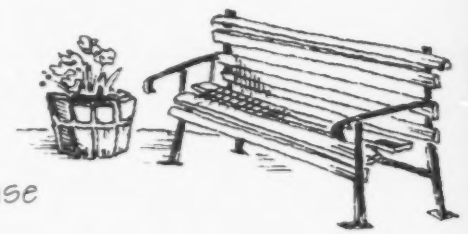
THE VISUAL ENVIRONMENT

Our first impression of a city neighborhood, rural town or pristine wilderness is generally visual. What we are seeing is the visual environment. Natural and built components that reflect design, architecture, art and natural processes combine to create a mosaic of images we rarely think about, yet experience constantly. Change due to the seasons, vegetative growth and human intervention, such as development or agriculture, is a constant feature of this environment. In essence, the visual environment is no less part of the fabric of our communities than clean water and animal habitat.

Although individuals determine differently what is attractive, based on their aesthetic sense, expectations and experiences, the visual environment of our communities is integral to our daily experience of the natural and human created world. Each component of the visual environment from buildings, utility poles and signs to trees, grass and water contributes to the whole. While our eyes sometimes focus on these features individually, it is the relationship of these components to each other that creates the visual environment. In addition to other aesthetic characteristics, this relationship is based on geometry, context, color, degrees of light and shade, texture and materials. The relationship can be harmonious, discordant or even offensive. Visual pollution results from a failure to establish an harmonious relationship.

There are both tangible and intangible benefits resulting from a healthy visual environment. In particular, community appearance can contribute to the economy by:



- attracting customers to business districts
- promoting tourism
- providing recreational opportunities
- increasing property values and the local tax base
- creating jobs, (in retail, construction, or landscaping for example)
- attracting new and relocating businesses

The appearance of our communities can promote civic pride through establishing community identity and a sense of place. In addition, a healthy visual environment can improve psychological health through reducing stress. We can all think of images that are a pleasant antidote to the chaos of signs, buildings, automobiles and parking lots so many of us experience daily, particularly along our highways.

Change in our landscapes and cityscapes is an inevitable and continual process. Unfortunately, the unique and individual character of America's cities, towns and countryside which is a product of history, culture and geography is being eroded. Several factors are contributing to the decline in community appearance, including: the proliferation of standardized architecture; automobile dominated commercial development; ubiquitous and uniform franchise designs; and, rapid and insensitive development of natural and rural areas for housing and offices.

Individuals and communities who care about the appearance of their physical environment can make a difference in how growth impacts what we see. The question facing communities is not whether growth is desirable, but rather how should it look and impact the functioning of our community?

A variety of tools can be used to enhance community appearance including:

- sign and billboard control
- downtown and Main Street enhancement programs
- conservation of historic assets
- streetscape enhancements through tree plantings and appropriate landscaping
- scenic protection ordinances
- open space conservation
- litter and graffiti control
- design guidelines
- underground utility lines

A healthy visual environment does not have to be beautiful, leafy, historic or scenic. It should be visually coherent and vibrant. A community's appearance should express uniqueness while reflecting its history, present vitality and future potential. A healthy visual environment promotes the values of those who live, work and play in that community while creating connections across economic, racial and political boundaries.

Communities must make their own decisions about their appearance. These decisions can be informed and guided through understanding the dynamics of the visual environment. Environmental protection and historic preservation are now an integral part of our national character. Likewise, conservation of our visual resources can and should be integrated into our daily lives to reflect pride in the places where we live, work and play.

CURRICULUM DESCRIPTION

ViewFinders is a universally applicable upper elementary curriculum emphasizing the connections between the environment, community and aesthetics. **ViewFinders** was developed to raise awareness of the importance of the visual environment and how it affects our communities and quality of life.

The community plays a significant part in our lives. Whether it is a city block, suburban neighborhood or country village, it is a place where values are shaped, behavioral models are copied and where most of a young person's formative years take place.

By caring about community appearance, young people will develop stronger relationships with other members of the community, will gain an understanding of community power relationships, and will develop skills to affect change.

RECOGNIZING THAT COMMUNITY GROWTH AND CHANGE ARE INEVITABLE, ViewFinders' GOALS ARE TO:

- Introduce students and teachers to the concept of the "Visual Environment."
- Enhance an understanding of the interrelationship between the built and natural environment.
- Create an awareness that the visual environment affects the economy and quality of life.
- Develop appreciation for community appearance, and encourage a critical analysis of it.
- Develop an understanding of the mechanisms by which change in the visual environment can be implemented.

We at **The Dunn Foundation** firmly believe that students learn best when confronted with real life situations. Hands-on learning best prepares students for the real world. This proactive learning approach fosters careful application of observation, critical thinking and problem solving skills to a new situation.

ViewFinders provides students with direct opportunities to solve problems. Through hands-on community oriented activities, they will learn to make choices about community appearance. Enhancement of the visual environment is concrete evidence of the ability to impact their community. Physical change enhances community pride, and strongly contributes to a sense of place.

ViewFinders is an active interdisciplinary curriculum designed to be integrated easily into crowded school curricula. Teachers are able to enrich the core curriculum by using the innovative activities in **ViewFinders**.

ViewFinders does not preach the elevation of one value or aesthetic over another. The curriculum emphasizes that no one place or community is better than any other. We hope to promote an understanding that each of us individually, and as a community can make informed reasoned choices about community appearance and implement them.

As Ron Fleming, President of the Townscape Institute, Cambridge MA states, "Citizens have a right to visual self determination." The goal of **ViewFinders** is to make this realization clear and potent to young people. The appearance of our communities, our landscapes and ultimately a major part of our quality of life is in their hands.

HOW TO USE VIEWFINDERS©

ViewFinders is an interdisciplinary curriculum designed to enhance and reinforce basic skills taught in the elementary classroom. The activities can be used either as a complete unit or as supplementary lessons depending on the needs of the individual teacher. When used as a complete unit, the curriculum will develop an awareness and appreciation for the visual environment. Students will gain a sensitivity to environmental aesthetics and will be able to identity relationships between many elements of the visual environment.

Although the activities are organized sequentially providing a logical progression of information from introductory to concluding activity, each activity may be used independently. As individual lessons, each activity enhances a broader concept in the math, science, language arts, social studies, or art curriculum.

The activities in **ViewFinders** are designed to increase the student's awareness of the visual environment through a hands-on approach to learning. Students are encouraged to observe, feel, touch, explore, investigate and discuss their findings through group-oriented, experiential activities.

EACH ACTIVITY CONTAINS TEN SECTIONS:

Focus: provides a brief summary of the lesson.

Time: gives an estimate of the amount of time needed to complete the lesson.

Outcomes: states what students will be able to accomplish after completing the lesson.

Subject Areas: identifies subjects addressed in the lesson.

Skills: identifies skills emphasized and reinforced by the lesson.

Teacher Preparation: describes how to prepare for the lesson prior to the classroom session.

Materials: lists materials and equipment required for the lesson.

Procedure: provides step by step guidance for implementing the lesson.

Discussion: suggests questions to guide the follow-up discussion and review of the lesson.

Extensions/Homework: ideas for expanding upon the concepts introduced in the lesson.

When appropriate, student worksheets are provided which can be easily reproduced.

A chart cross-referencing the skills and subject areas addressed in each activity has been included to help organize your lessons. You will find this chart useful for identifying which group of activities best enhance specific subject areas or reinforce individual skills.

Suggestions for assessing student work and several examples of assessment tools are included on page 14. The curriculum is designed to be outcome based. The assessment tools are designed to help you evaluate the work students have done. If only portions of the curriculum are used, it will be necessary to redesign the assessment tools so they match the concepts covered in the selected activities.

A reading list for students and teachers is included in the Resources Section. This list includes books which address the visual environment written at the elementary level.

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CROSS REFERENCE CHART

ACTIVITIES

SKILLS	Neighborhood Detective 1-1	V Is For Visual 1-2	Across These United States 1-3	Mind's Eye Field Trip 1-4	The Natural Elements 1-5	A Natural Blend 1-6	Viewpoints 1-7	Check Out The Neighborhood 1-8
Analyzing				✓	✓		✓	
Classifying					✓			✓
Communicating						✓		✓
Comparing	✓		✓				✓	
Critical Thinking		✓				✓	✓	
Data Collecting					✓			✓
Describing	✓	✓		✓	✓	✓		✓
Documenting							✓	✓
Drawing	✓	✓		✓		✓	✓	
Identifying	✓				✓			✓
Inferring			✓			✓	✓	✓
Interpreting	✓			✓			✓	
Interpreting Data						✓		✓
Investigating	✓				✓			✓
Listening	✓		✓	✓				✓
Listing		✓						✓
Memory Recall				✓				
Observing	✓	✓	✓		✓		✓	✓
Recording	✓	✓	✓		✓			✓
Synthesizing			✓	✓		✓		
Team Building		✓			✓	✓	✓	✓
Visualizing				✓		✓		
Writing	✓	✓	✓	✓	✓		✓	✓

SUBJECTS	1-1	1-2	1-3	1-4	1-5	1-6	1-7	1-8
Art	✓	✓		✓		✓	✓	
Language Arts	✓	✓	✓	✓			✓	✓
Math		✓	✓	✓	✓			✓
Science	✓	✓	✓		✓	✓		✓
Social Studies			✓	✓	✓	✓		✓

THE TEAM APPROACH

ViewFinders encompasses the instructional strategy of Cooperative Learning. Cooperative learning is an instructional format in which students work together in small groups to achieve a particular goal or task. Cooperative learning is presumed to raise students' academic performance because they help and support each other, rather than compete against one another.

Many of the activities in **ViewFinders** are designed for students working in small groups, sharing ideas, learning together and working as a team to analyze a situation or to gather data.

SUGGESTIONS FOR FACILITATING STUDENT GROUPS

- Keep the working groups as small as possible. It is much easier for an individual to sit back and let others do the work in a group of 5 or 6, than in a group of 3.
- Encourage students to work together to achieve a common goal. Make sure the purpose of the activity is clear to all members of the group.
- Assign a role to each member of the team, such as Recorder, Time Keeper, Information Seeker, Noise Monitor, Taskmaster or Includer. A description of these roles is included on pages 9 & 10 together with role cards which can be copied for each team.
- Arrange the furniture in the classroom to encourage good eye contact among group members. For example, sit each group around a small table or a cluster of desks.
- Monitor the groups by taking a walk around the classroom several time during the activity. Plan your route so that it takes you near each group. As you walk around, either simply observe the interactions taking place, or interact with the group by asking individual members about the group's progress with the task.
- When the groups have completed the task, be sure to take time to debrief the lesson as a class. Review how each group handled the task, and encourage the groups to share their work with each other. It is a good idea to ask individual students what they have learned after the completion of the lesson.

STUDENT ROLES

To facilitate working in teams, you may wish to assign a task role to each student. This will encourage each individual to participate in the discussions and activities.

WE SUGGEST YOU GIVE EACH STUDENT A DIFFERENT ROLE WITHIN THEIR GROUP AS YOU MOVE FROM LESSON TO LESSON

Recorder: Takes notes on the group's discussion and writes down the results of the activity.

Information Seeker: Asks questions relevant to the task at hand to encourage the group to think through the task and collect all of the information needed.

Task Master: Keeps group members focused on the task.

Time Keeper: Reminds group members of the time limit given for the task.

Noise Monitor: Helps keep the noise level of their team at a reasonable level.

Prober: Makes sure the group has explored all possibilities.

Includer: Makes sure everyone participates.

STUDENT ROLES

Copy these role cards and give them to each team.

Recorder
Takes notes on the group's discussion and writes down the results of the activity.

Information Seeker
Asks questions relevant to the task at hand to encourage the group to think through the task and collect all of the information needed.

Task Master
Keeps group members focused on task.

Time Keeper
Reminds group members of the time limit given for the task.

Noise Monitor
Helps keep the noise level of their team at a reasonable level.

Prober
Makes sure the group has explored all possibilities.

Includer
Makes sure everyone participates.

TAKING STUDENTS OUTDOORS

Several of the activities in **View Finders** take place outside the conventional classroom. Taking students into the schoolyard or on a field trip around the neighborhood can be a challenging and rewarding experience for you and the students.

SUGGESTIONS TO HELP YOU COORDINATE OUTDOOR LEARNING EXPERIENCES

CHECK OUT THE SITE:

- Before you take the students outdoors, visit and explore the area where the activity will take place. There are a variety of suitable outdoor sites for many of the activities: the schoolyard, a nearby park, a vacant lot, an open field, or a local street. Select an area that is safe and with which you are comfortable. Adapt the activity to the site you choose.

- If you do an activity in the schoolyard, select an area where students will have the best view of the surrounding environment. Ensure that there is enough room for the students to spread out and work. Make sure you schedule the activity during a quiet time to avoid conflicting with recess or gym classes.

- If the activity involves a walking tour, walk the route yourself before the lesson. Note any potential hazards and decide how best to avoid problems. Identify the best areas to stop for discussion. Be sure to identify any items of interest you want the students to see. Mention these items in class before you begin the tour.

- If you plan to visit a specific site, find out if any professional staff is available to assist with your lesson. Many town/city and state parks have rangers or interpreters on staff who work with school groups.

BE PREPARED:

- Be sure to gather and prepare all necessary materials. Take along extra supplies for those students who may lose or misplace their work sheets, pencils, or other equipment.

- Plan the activity time table carefully. Allow ample time to get the group organized, and to walk to and from the site.

- Check weather reports and prepare a bad weather action plan.

- If you will be outside during a regular snack or meal time, either bring along a snack or ask the students to bring a bag lunch.

- Try to keep the daily routine consistent, especially for younger children.

TAKE ALONG CHAPERONES:

- Sufficient numbers of competent chaperones are key to a successful outdoor lesson. For activities within the schoolyard, you will probably not need additional adult supervision. However, if you plan to leave the schoolyard, one adult for every 6-8 students is a good ratio.

- If you plan to have the students work in groups, try to have one adult with each group. Good sources of chaperones include parents, teaching aides, student teachers, or retired professionals.

- Ideally, meet with the chaperones prior to the field trip and review the planned activity. If this is not possible, provide a packet of written materials that outline the lesson and describes what is expected of the students and the chaperone. Be sure the chaperones receive these materials prior to the excursion.

PREPARE THE STUDENTS:

- Include the students in planning the outdoor lesson.

- Discuss the lesson with the students several days before you plan on going outside.

- Explain what they will be doing, what is expected of them, how you plan to evaluate their field work, and who the chaperones will be.

- Set the ground rules before you leave the classroom.

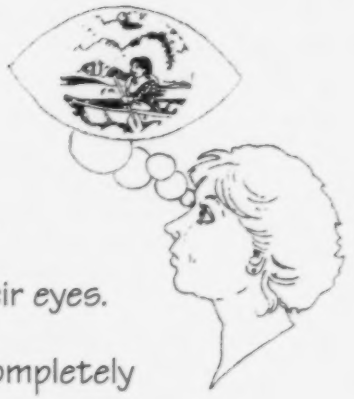
PRACTICE WORKING IN GROUPS :

- Many of the **ViewFinder** activities suggest that the students work in small groups. If your students are not used to working in groups or teams, do some group building activities before you head outdoors.

GUIDED IMAGERY IN THE CLASSROOM

Guided imagery is a powerful method for encouraging students to create vivid images in their mind. It can be used as a tool to stimulate a visual review of a student's past experiences or as a tool to encourage students to develop original images. Guided imagery can serve as a powerful and effective way to explore and reinforce concepts introduced in other activities.

SUGGESTIONS FOR USING GUIDED IMAGERY IN THE CLASSROOM



- Explain to students they will be traveling on an imaginary field trip. Tell them you will be reading them a story and they will picture in their own minds the scenes suggested.
- Have students clear their desks of all objects.
- Ask students to sit comfortably and close their eyes.
- Wait until the class has settled down and is completely quiet before beginning the narration.
- Read the essay in a slow and steady voice. Pause between each sentence. You will need to pace your reading to allow students time to form mental images.
- Once you have completed the reading, allow students time to continue to relax (about two to three minutes). Suggest they review the mental images they have just created. Allow plenty of time for them to do so. It takes as long to create a mental image as it does to visually absorb a physical setting.
- Finally, ask the students to open their eyes. Then begin to review the imaginary field trip.

The images created by the students will be based on personal life experiences. There are no right or wrong images. If you find the students' images differ from what you expected, or from those of their classmates, discuss the differences as unique perspectives. This can lead to a discussion of how aesthetics and opinions are often based on personal preferences.

STUDENT ASSESSMENT

Below are some suggestions for assessing students' work while implementing the **ViewFinders** curriculum. If you create your own assessment tools we hope you will share them with us.

1. Before you begin using the **ViewFinders** curriculum, have students make 3 columns on a piece of paper and label the columns as follows:

THE VISUAL ENVIRONMENT		
What I Know About It	What I Think I Know About It	What I Want To Know About It

   Have students fill in the columns and collect their papers. After you complete the **ViewFinders** unit, repeat this exercise. Compare the "before" and "after" papers, evaluating each student's change in definition, knowledge and perception of the visual environment.

2. Before you begin using the **ViewFinders** curriculum, have students draw a picture of the visual environment around your school. Collect and save these drawings. After you have completed your **ViewFinders** unit, repeat this exercise. Compare the "before" and "after" drawings, evaluating each student's changes in definition, knowledge and perception of the visual environment.

3. After you have completed the **ViewFinders** curriculum, divide the class into teams of 2-4 students and have each team create a three dimensional model of the visual environment surrounding your school. Or, have each student create his/her own diorama.

4. Have students write a paragraph or two about what they learned from a selected activity.

5. The final lesson in **ViewFinders,** *Check Out The Neighborhood,* is designed to also serve as an assessment tool. You can expand this activity by having students create individual maps of the area around their home and comparing it to the large map of the area around the school developed during the lesson.

STUDENT VOCABULARY LIST

We suggest you review these terms with your students before you begin the **ViewFinders** activities. Having students draw illustrations of what the terms mean to them is an excellent introduction to studying the visual environment.

built environment: The collection of human made structures that makes up cities, towns and neighborhoods.

community: All the people who live in a particular area such as a city neighborhood. A group of people who share common interests and beliefs such as in a church or college. All the plants and animals in a particular habitat that are bound together by food chains and other relationships.

component: The individual forms, structures and features, both natural and human made, that together create the visual environment. For example, trees, buildings, light poles, skyscrapers.

diversity: Variety resulting from combining many different things such as: people, animals, plants and buildings.

environment: All the conditions that surround people, animals or plants and which affect growth, actions, character.

greenspace: An area with natural or planted vegetation found within the built environment. Greenspaces can be places where people can gather, such as parks and ball fields. Greenspaces can also be wildlife habitats.

land use: The way in which land is used either for human or natural purposes.

landmark: A fixed object such as a building, hill, tree or monument that is easily seen and used for recognition of a certain place.

landscape: That which you see all at once when you look in a chosen direction.

mind's eye: What the mind pictures even if your eyes are closed.

natural: Produced by nature; not made by human beings.

neighborhood: A small part or district of a city or town often defined by the people who live within it.

proportion: The relationship of one object to another in size, amount or number.

rural: Having to do with the country, usually characterized by farms and undeveloped natural areas. An area away from densely built cities.

scenery: The way a certain outdoor area looks.

scenic: Having to do with scenery or landscapes, especially when pleasing to the eye.

suburban: Having to do with the communities next to the city or within commuting distance of a city.

surrounding: One's immediate physical environment.

texture: The way a surface looks or feels such as smooth or rough.

urban: Having to do with cities or towns that are usually highly populated and with a large number of buildings.

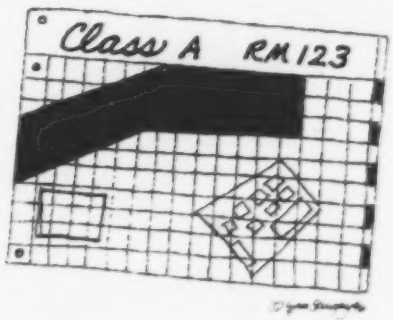
visual characteristics: Color, texture, pattern, shape, materials, spatial relationship, proportion etc.

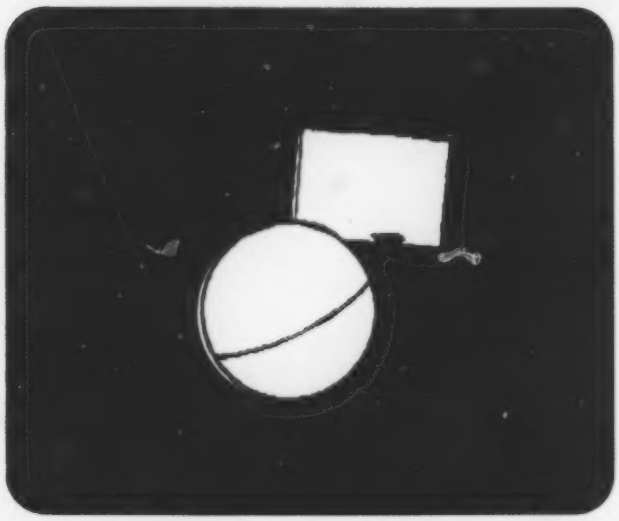
INTRODUCTORY EXERCISES

EXPLORING THE VISUAL ENVIRONMENT IN THE CLASSROOM

The following activities are included for introduction and quick warm-ups for the class. Most of the activities will take no more than fifteen minutes.

1. Using grid paper, create a map and legend for the classroom environment. (This could be an extension for a math lesson in measurement or geometry.) Identify the area in the room that is most pleasing and explain why. Identify the area that needs to be improved and explain why and how to do it.

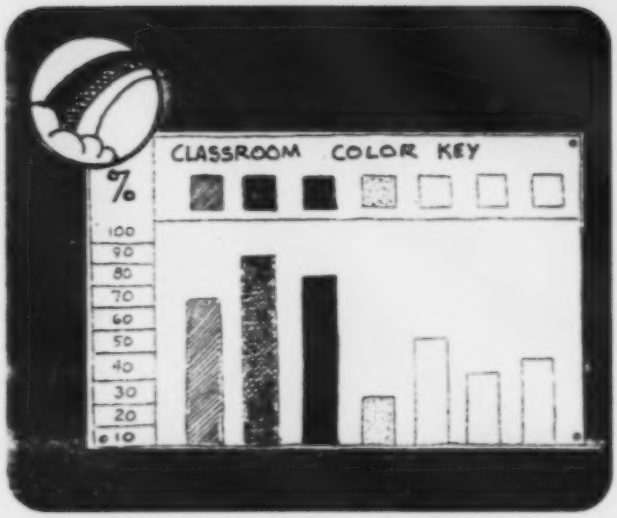


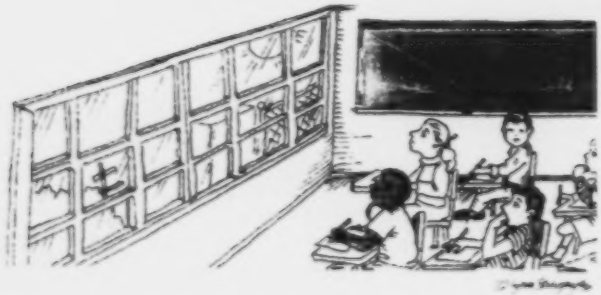


2. Identify different polygons and interesting shapes and spaces within the classroom. Which shapes are the most pleasing? Which shapes occur the most often? Create a graph of different shapes or a graph of shapes that are pleasing or not pleasing.

3. Pretend you are a fly on the ceiling. Describe the classroom in detail. Create a model of the classroom with moveable furniture, pictures etc., so that they may be clustered in a different way. Present your model and give reasons why you arranged it your way.

4. Classify and/or graph colors in the room. Develop relative percentages. Which color predominates? Do research on color and its possible effect on learning and mood. Compare your classroom to another in the school.

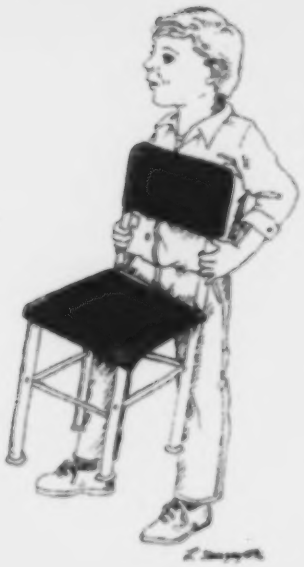




5. Look at the windows in the classroom. What is framed in the window? Do you like to face the window? In what direction (N,S,E,W) does the window face? What time of the day is the most light visible through the window? What effects does the window have on you and the room?

6. If you entered the classroom and it was completely empty, what would you put in it? What colors would you use? How would you arrange it? What would you put on the walls? Recreate it in a box or on paper with "Post Its."

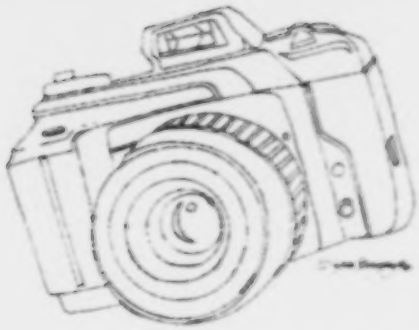
7. Pretend you could improve your workspace (chair, table, desk). Brainstorm a list of improvements and then draw a picture to show others. (You could use poster paper, an overhead transparency or computer program for drawing.)



8. Choose an object in the room. Move as far away from the object as possible and sketch it. Then move about half way toward the object and sketch it again. Finally, move as close as possible and sketch it again. Compare different sketches in terms of detail.

9. While sitting in your usual place, describe what you see in front of you. Turn 90 degrees and describe again. Do the same, until you are back to the beginning, 360°. Review the different views and decide what you liked or disliked about each and why. Write and share your answers with the class.

10. Using a camera, students take photographs of assigned areas in the classroom from unusual angles. View the photographs and discuss how lines, angles, colors and perspectives change.



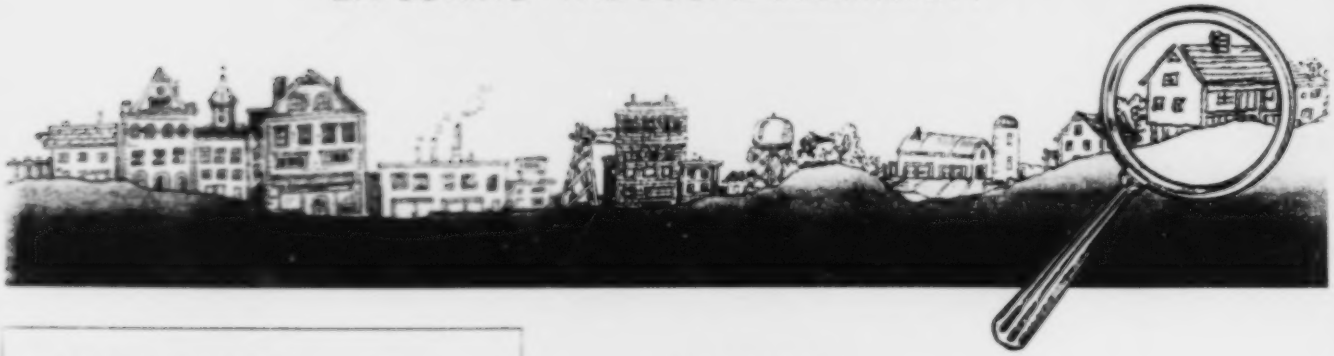
11. Upon entering the classroom, instruct students to take a seat that is not their own. Ask them to take out a workbook. Continue with this lesson for a short time. Stop and ask them how they feel about sitting at someone else's desk. Discuss personal space, privacy, and animal territories. Include a discussion of whether different cultures have different perspectives.

12. Conduct an on-line survey of students in other schools all over the world asking them to describe their classroom space.

29

NEIGHBORHOOD DETECTIVE

EXPLORING THE LOCAL COMMUNITY



SUBJECTS

Art
Language Arts
Science

SKILLS

Comparing
Describing
Drawing
Identifying
Interpreting
Investigating
Listening
Observing

MATERIALS

For Each Student:

- ☐ Clipboard or large pad
- ☐ Drawing paper
- ☐ *Neighborhood Detective Clue Sheet*
- ☐ Pencils, crayons, markers

FOCUS

By playing the role of a detective, students discover the visual components of a site and complete a clue sheet. Then they draw and write about the site they have observed.

TIME

Outside: 30 minutes
Inside: 45 minutes

OUTCOMES

1. Students are able to observe a scene and describe it accurately in words and pictures.

2. Students can identify personal emotions about their physical surroundings and realize that the visual environment evokes different feelings and emotions in each individual.

TEACHER PREPARATION

- ☐ Select and mark off a study area around or near your school. The area may include the school or the school may be located along one border of the study area. The size of the area should be based on the number of students in your class, the number of chaperones assisting you and the amount of time you are able to allocate to the outdoor session. A street, park, recreational area or vacant lot are also appropriate study sites.
- ☐ Ensure that the area is well defined and safe.
- ☐ Read *The Visual Environment* essay on page 1.
- ☐ Make sufficient copies of the *Neighborhood Detective Clue Sheet* for the class.

PROCEDURE

1. Before going outside, have a brief discussion with your students about what they notice as they walk or ride to school. What do they stop and look at? Have they ever noticed anything unusual?
2. Explain that today lesson everyone will look at the same scene and describe it in their own way.
3. Explain that not only will they look with their eyes, but they should pay attention to how they feel about what they see. Explain that feelings about what one sees are as important as factual reporting of what is seen.
4. Emphasize that every opinion is valid and important!
5. Provide each student with a *Neighborhood Detective Clue Sheet*, a clipboard and a pencil. Instruct the students to work independently. Emphasize that there are no right or wrong answers to the questions on the clue sheet.
6. Review rules about being outside. (See *Taking Your Students Outdoors* on page 11.)
7. Take the class to the selected site.
8. Have the students spread out and answer the questions on their clue sheets. Allow twenty minutes for them to complete their clue sheets.

NEIGHBORHOOD DETECTIVE

CLUE SHEET

DETECTIVE IDENTIFICATION

NAME: _____

DATE: _____

LOCATION: _____

Photo **Badge** **Thumb Print**

On this clipboard describe the area around you.

Are there grass, trees, roads, buildings and so on? Be as complete as possible in your description.

_____

_____

_____

_____

_____

_____

_____

On this clipboard list the most common shapes in the things around you.

For example, buildings or windows can be square, rectangular, round; poles and trees are cylindrical.

_____

_____

_____

_____

_____

_____

_____

WHAT I LIKE ABOUT THE AREA

WHAT I DISLIKE ABOUT THE AREA

What individual items/objects do you see?

For example streetlights, buildings, roads, rocks, litter. List as many things as you can.

How do children, adults, and animals use this area?

What colors do you notice the most when you observe the area?

What, if anything, would you change here?

9. Return to the classroom for discussion.

10. Tell the students to draw the area they just observed.

11. Discuss the landscape they observed and compare their drawings. Review the questions on the clue sheet and discuss the students' answers.

12. Collect and keep the drawings the students have made for Activity 1-8.

DISCUSSION

1. Review answers from the clue sheet. What was described or drawn in the first answer space? Why are there many different answers?

2. Why do individuals see things differently?

3. Did everyone feel the same way about the scene? Why or why not?

4. Why do you think this area was chosen for study?

5. If you were going to change anything in the area we looked at, what would it be, and how would you change it?

EXTENSIONS/ HOMEWORK

- ☐ Give the students a second copy of the Clue Sheet. As a homework assignment, ask them to observe their backyard and complete the worksheet.
- ☐ In class, compare the areas in which they live. Compare the descriptions of their backyard with those of the schoolyard.
- ☐ Have students draw a picture of one of the areas they observed showing the visual changes they would like to make.

©

Worksheet 1-1

NEIGHBORHOOD DETECTIVE

CLUE SHEET

DETECTIVE IDENTIFICATION

NAME: _____

DATE: _____

LOCATION: _____

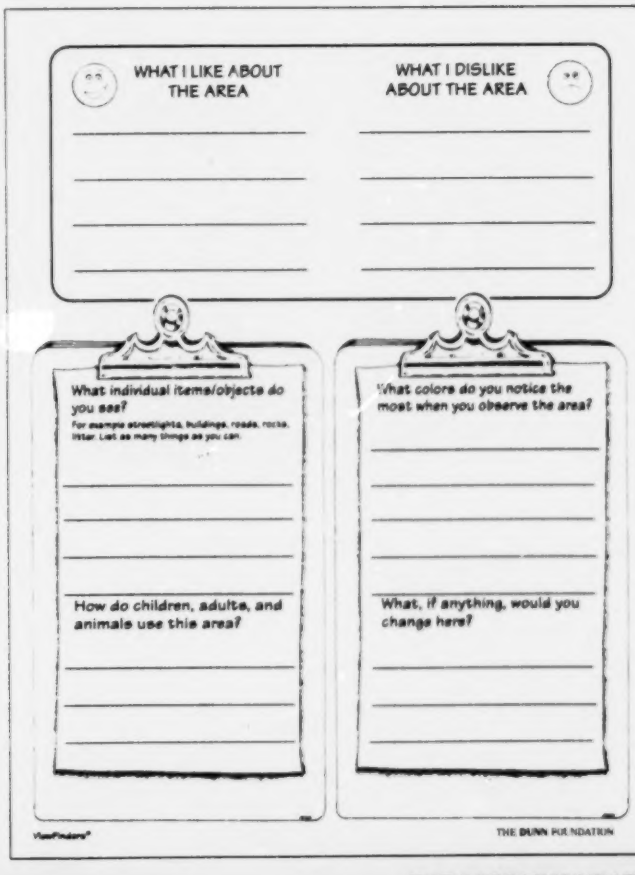
Photo Badge Thumb Print

On this clipboard describe the area around you.

Are there grass, trees, roads, buildings and so on? Be as complete as possible in your description.

On this clipboard list the most common shapes in the things around you.

For example, buildings or windows can be square, rectangular, round; poles and trees are cylindrical.


WHAT I LIKE ABOUT THE AREA
WHAT I DISLIKE ABOUT THE AREA
What individual items/objects do you see?
For example streetlights, buildings, roads, rocks, litter. List as many things as you can.
What colors do you notice the most when you observe the area?
How do children, adults, and animals use this area?
What, if anything, would you change here?
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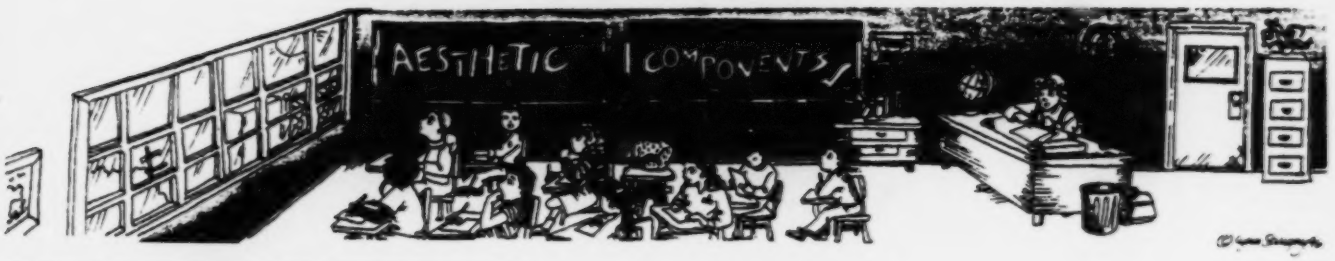
THE DUNN FOUNDATION

V IS FOR VISUAL

LEARNING TO LOOK



SUBJECTS

Art
Language Arts
Math
Science

SKILLS

Critical Thinking
Describing
Drawing
Listing
Observing
Recording
Team Building
Writing

MATERIALS

For Each Group:

- ☐ 5-8 simple items (button, acorn, pencil, rock, etc.)
- ☐ Access to an outside view through a window or doorway

For Each Student:

- ☐ Pencil, crayons
- ☐ Copies of the *V Is For Visual* worksheets.

FOCUS

Students observe and describe a series of simple objects. Then they observe the view through a classroom window and draw the scene.

TIME

Part One: 50 minutes
Part Two: 45 minutes

OUTCOMES

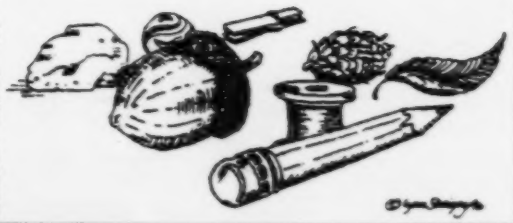
1. Students are able to identify characteristics such as shape, color, proportion and texture in the visual environment.

2. Students realize that words often used to describe the visual environment are subjective and reflect individual feelings.

This activity may be conducted in one day during two lesson periods, or on two separate days using one period each day.

TEACHER PREPARATION

- ☐ Make sure you have 5-8 objects for the groups to study. (Each group studies one object at a time.)
- ☐ Ensure everyone will be able to view the area surrounding the school from a window. If your classroom does not have windows, find a location in the school where the students are able to view the outside.



PROCEDURE

PART 1 (Lesson 1 or Day 1)

1. Divide the class into groups of 4-6 students.
2. Give each student a copy of the Part 1 Worksheet.
3. Give each group a different object.
4. Ask the students to write about the object's characteristics such as size, shape, color, texture in as much detail as possible.
5. After 3-5 minutes, each group switches objects with another group and continues the process.
6. Continue the activity until each group has examined three objects.
7. Collect the objects and display them where everyone can see them.
8. Pick one object and have several students that wrote about that object read their description to the class.
9. Compare the descriptions for the same object.
10. Repeat the process with each object.

PART 2 (Lesson 2 or Day 2)

1. Have students look out the window and study the scene.

V IS FOR VISUAL

LEARNING TO LOOK

ASSIGNMENT

Carefully observe the object on the table. In the box below, describe the object's size, shape, color, texture. Then draw the object on the easel. When you have finished do the same for two more objects by switching objects with another group. Use the boxes on the second page to describe the new objects.

IDENTIFICATION

NAME: _____

DATE: _____

TEAM MEMBERS:

_____

_____

_____

_____

OBJECT # 1 _____

Size

Shape

Color

Texture

THE DUNN FOUNDATION

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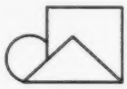
OBJECT # 2

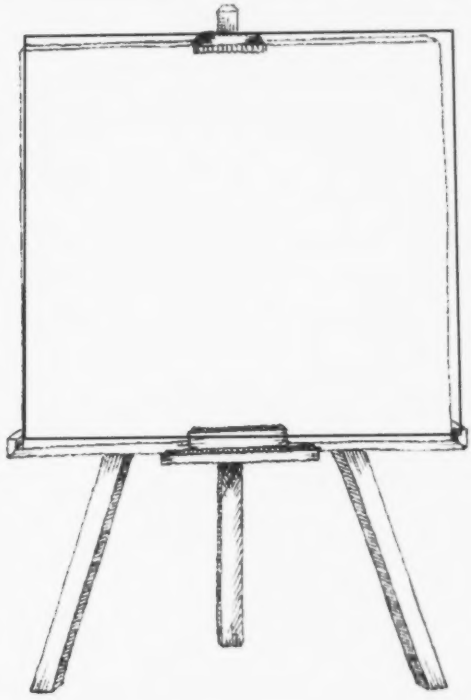
Size

Shape



Color

Texture



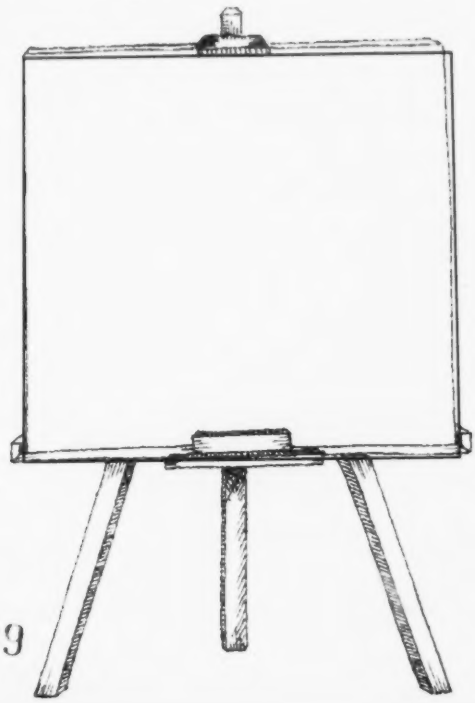
OBJECT # 3

Size

Shape

Color

Texture



V IS FOR VISUAL

LEARNING TO LOOK

ASSIGNMENT

Look out the window and study the view.

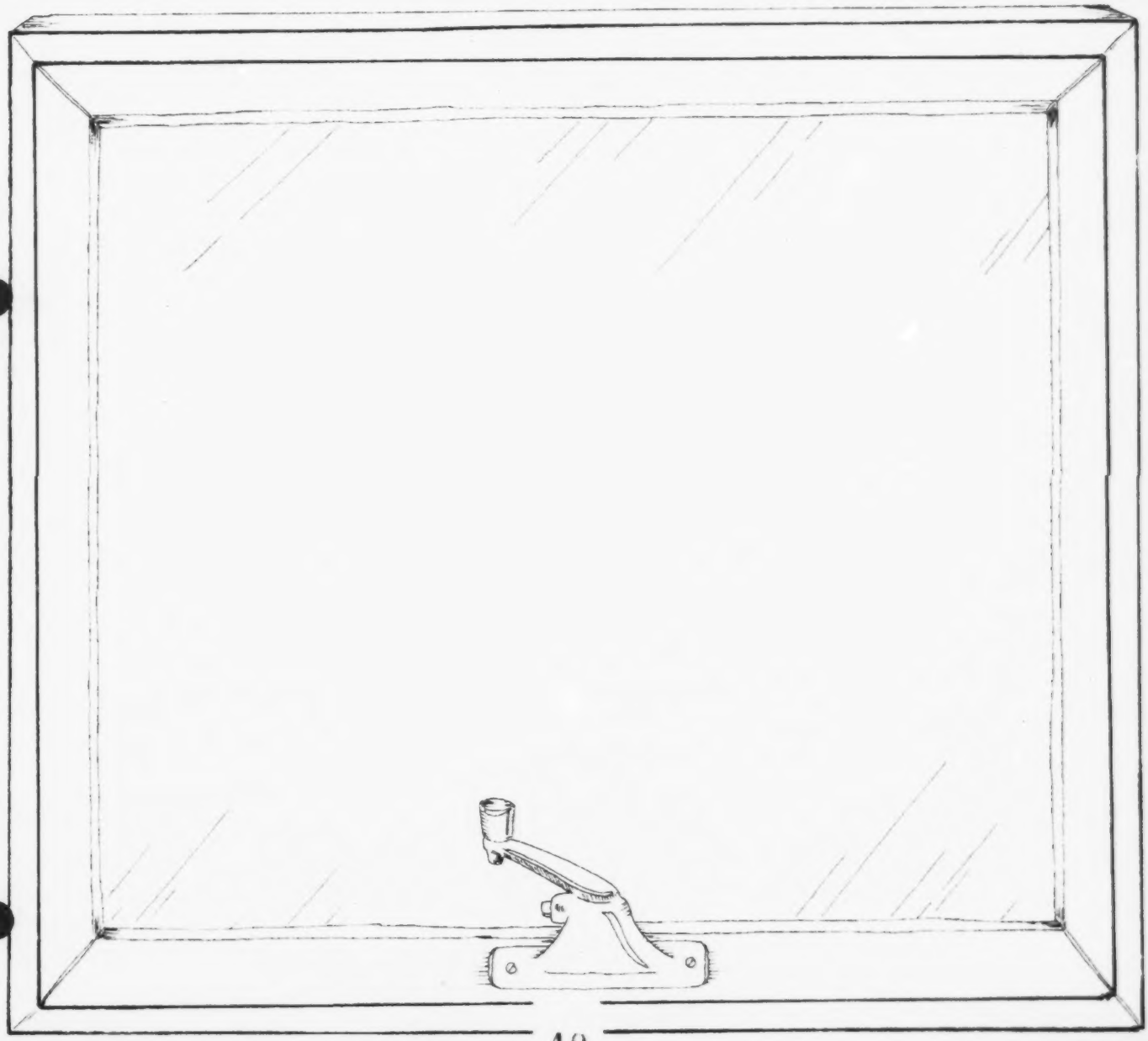
Draw the view from the classroom window.

Write on the back how you feel about the things you saw from the window.

IDENTIFICATION

NAME: _____

DATE: _____



Can you IDENTIFY characteristics such as:

Colors, Textures, Shapes	Materials such as: wood, metal, asphalt	Repeated Patterns

DESCRIBE how you feel about the view.

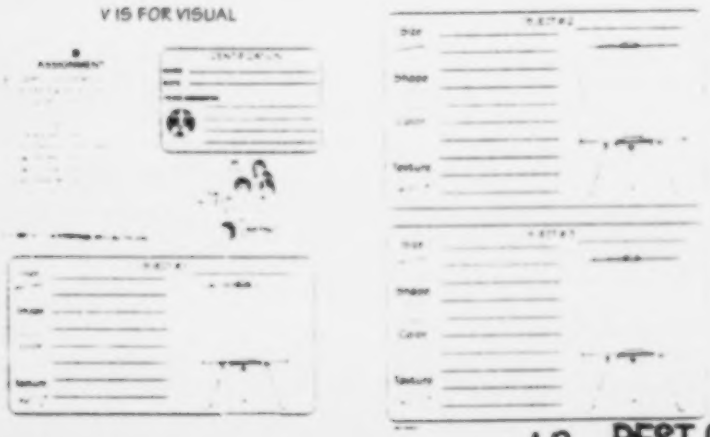
2. Give each student a copy of the Part 2 Worksheet and crayons. Ask the students to draw the view from the classroom window.

3. Have students turn their drawing over and write on the back how they feel about the things they saw from the window.

4. Discuss the view. What did they like or dislike about the view? How did it make them feel (happy, sad, depressed, peaceful, etc.) when they looked out the window? Can they identify characteristics such as colors, textures, patterns, materials, shapes, etc.?

5. Explain to students that these characteristics form the basis of the visual environment.

   Explain these characteristics might be reflected in: building materials (wood, stone, brick, metal or glass); heights and shapes of buildings and other structures such as billboards, signs, parks and bridges; paint colors; plants and flowers; natural areas such as rivers, fields or forests; different land uses such as agriculture, housing or industry and so on.



EXTENSIONS/ HOMEWORK

- ☐ Have students bring in pictures (photographs, postcards, clippings from magazines, etc.) of visual environments they like and dislike. Have each student share his/her pictures and explain his/her feelings to the class. (Or have the students write an essay about one picture explaining what they like and dislike about it.)

- ☐ Provide a collection of magazines or travel brochures for the class. Spread a large roll of paper on a table or the floor. Instruct students to create what they consider a pleasing scene by cutting pictures of landscape elements out of the magazines and pasting them onto the paper. When the mural is complete, discuss the variety (or lack of) colors, shapes, textures, etc. in it.

BEST COPY AVAILABLE

DISCUSSION

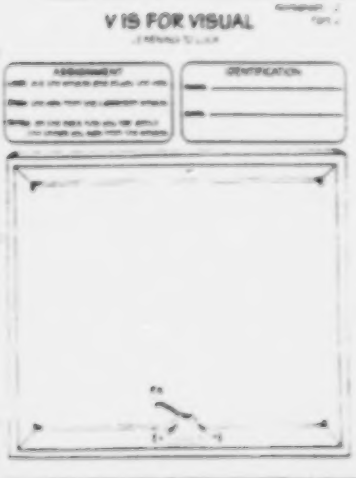
1. Why are there different descriptions for the same object?

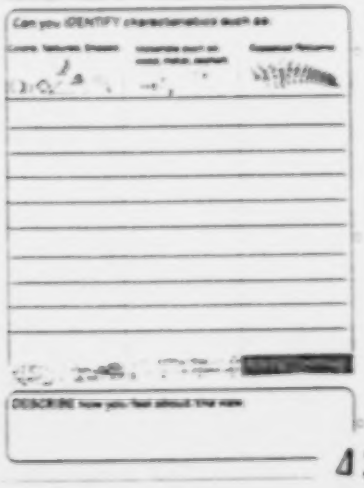
2. What characteristics were used to describe the objects? How do these same characteristics influence an individual's impression of the visual environment?

3. Did everyone see/record the same things from the window? Why did some people notice particular details while others did not?

4. How do you feel about the scene from the window? Why does each of us react differently to the same view? Why do you feel a certain way about the view you observed?

5. What components make up a landscape? Are they the same in all environments? What components would you expect to find if you are in a rural or urban environment?





EXTENSIONS/ HOMEWORK Cont.

- ☐ Have students write a poem about one of the posters, the view from the classroom window or the view from the front door of their home. The poem can express their feelings about the scene they are describing as well as visual images they wish to convey to an audience.

- ☐ Have students write a descriptive essay about the visual environment surrounding their home or school. Suggest they include a description of the colors, textures and shapes they observe.

- ☐ Have students create landscape art by creating a poster of the visual environment surrounding the school or their home. Emphasize that the poster should reflect the colors, shapes, textures and sizes of objects they see.

ACROSS THESE UNITED STATES

DISCOVERING THE DIVERSITY OF LANDSCAPES IN THE U.S.A.

SUBJECTS

Language Arts
Math
Science
Social Studies

SKILLS

Comparing
Inferring
Listening
Observing
Recording
Synthesizing
Writing

MATERIALS

For The Class:

- ☐ Postcard set (included)
- ☐ Map of United States

For Each Student:

- ☐ *Worksheet, Across These United States*

FOCUS

Using a collection of postcards or pictures (representing landscapes one might see on a cross country bus trip), students study the variety of visual environments throughout the United States. They identify key components of each landscape and compare and contrast them.

TIME

Inside: 60 minutes

OUTCOMES

1. Students become aware of the variety of visual environments that exist throughout the United States.
2. Students discover that some landscape components are specific to a region, while others are generic across the country.

TEACHER PREPARATION

- ☐ Place a map of the United States where everyone can see it easily.
- ☐ Arrange the postcards in order around the classroom as if the class was taking a bus trip across the country. Number the postcards.
- ☐ Make copies of the worksheet for each student.
- ☐ Make an enlarged worksheet which will be used for the classroom tally.

PROCEDURE

1. Discuss the visual environment surrounding the school. Is it urban, suburban or rural? (Make sure the students understand these words.) What are the key physical features? Are there geographical features such as mountains, the coast, a river or the prairie? Note the landscape components such as buildings, roads, farmland, natural areas and vegetation. Discuss how climate and location affect these components.

2. Get the class ready to think about a variety of landscapes. Stress the variety! Ask questions such as:
   - Where do grandparents or other relatives live?
   - What places have you visited?
   - What places have you seen in movies?
   - What do these places look like?

3. List the different types of landscapes mentioned on the chalk board.

4. Give each student a copy of the worksheet *Across These United States.*

5. Arrange the class into small groups of 2-3 students. Stand each group in front of a postcard for a few minutes. Have them rate the scene on their data sheet. Remind students to make sure the number on the postcard corresponds correctly to the worksheet number. Everyone does not begin at 1. Rotate students past each postcard as they complete the tally.

ACROSS THESE UNITED STATES

TALLY SHEET

IDENTIFICATION

NAME: _____

DATE: _____

Place an **X** in the column that best describes how you feel about the landscape shown in each postcard. Be sure you record your response in the **correct row** - remember, you may **not** be starting at postcard **1**.

POSTCARD	LIKE VERY MUCH	LIKE A LITTLE	NO FEELINGS	DISLIKE A LITTLE	DISLIKE A LOT
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					

ACROSS THESE UNITED STATES

WORKSHEET

1. Which landscape is most like your own?

2. Which landscape do you like the best?

   What do you like about this scene?

3. Which landscape do you like the least?

   What do you dislike about this scene?

6. When the students finish rating all the postcards, direct them to answer the three questions on the worksheet.

7. On the large tally sheet, record the number of students who like, disliked or felt neutral about each picture.

DISCUSSION

1. Discuss the findings on the classroom tally. Why were certain sites preferred to others?

2. Why are there different opinions?

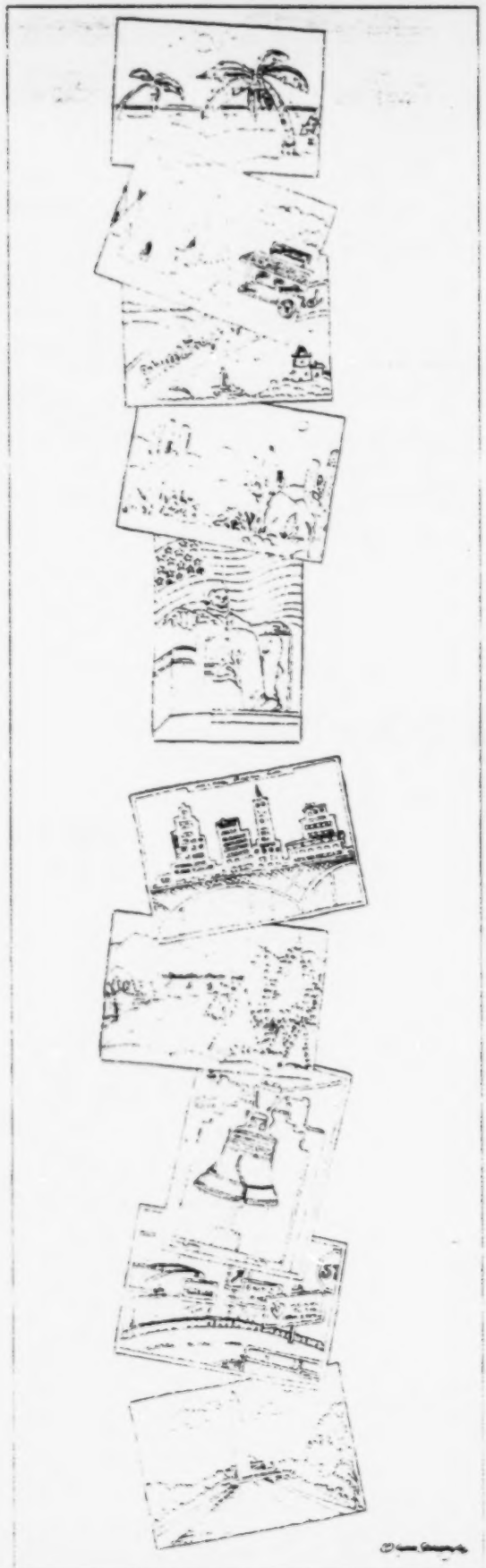
3. Discuss the visual characteristics of each postcard. Why are certain objects the focus of the picture?

4. Explain why each landscape is unique. Discuss the differences between built and natural components.

5. Make a few comparisons between a postcard site and your community. Mention differences and similarities.

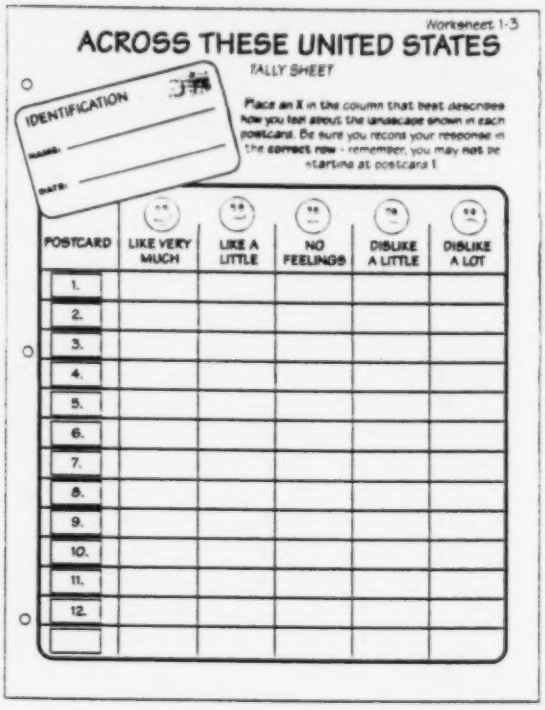
6. What are the common landscape components in the postcards?

7. Make informed guesses about the postcard sites concerning climate, activities, employment, industries, recreation, etc.



8. If you could choose one place to live, and one place to work or go to school, where would it be and why?

9. What makes a landscape special?



Worksheet 1-3

ACROSS THESE UNITED STATES

TALLY SHEET

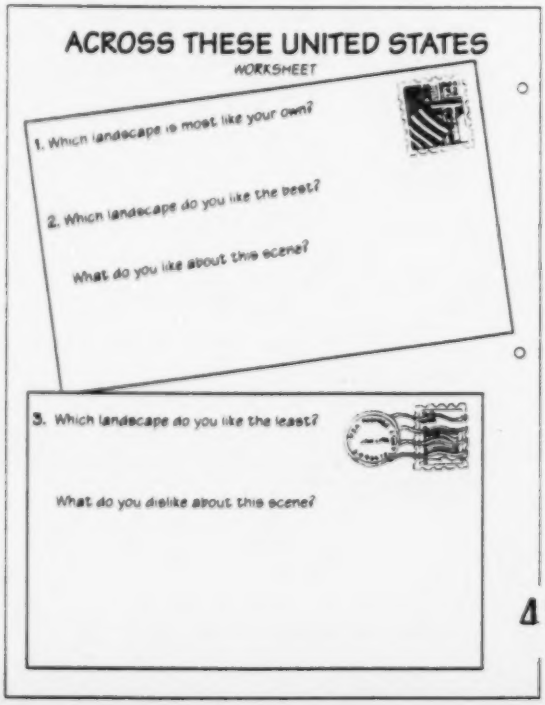
IDENTIFICATION

name:

date:

Place an X in the column that best describes how you feel about the landscape shown in each postcard. Be sure you record your response in the correct row - remember, you may not be starting at postcard 1.

POSTCARD	LIKE VERY MUCH	LIKE A LITTLE	NO FEELINGS	DISLIKE A LITTLE	DISLIKE A LOT
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					



ACROSS THESE UNITED STATES

WORKSHEET

1. Which landscape is most like your own?

2. Which landscape do you like the best?

What do you like about this scene?

3. Which landscape do you like the least?

What do you dislike about this scene?

EXTENSIONS/ HOMEWORK

- ☐ Create a list on the chalk board of all the possible components in a landscape.
- ☐ Create a postcard of a site in your community, or of a favorite place. Use the postcard to write to a family member or a friend describing what you like about the place pictured. Ask this person to send a similar postcard back to you.
- ☐ Choose any of the postcards and pretend you are there. Write a letter about that place to your teacher.
- ☐ Look at a map of the United States. Choose a place to study and prepare a pictorial report about it.
- ☐ Start a postcard collection. Exchange postcards with penpals or students in another school.
- ☐ Write a short story or a poem about the local landscape.
- ☐ Research a landscape artist and bring in pictures of landscape art.
- ☐ Make a map of the USA with each state represented by pictures of its most distinctive landscapes.

MIND'S EYE FIELD TRIP

A VISUALIZATION EXERCISE

SUBJECTS

Art
Language Arts
Social Studies

SKILLS

Analyzing
Describing
Drawing
Interpreting
Listening
Memory Recall
Synthesizing
Visualizing
Writing

MATERIALS

For The Class:

- ☐ *Mind's Eye Visualization Essay*

For Each Student:

- ☐ *Mind's Eye Worksheet*

FOCUS

Using guided imagery, students take an imaginary canoe trip and vicariously experience a variety of built and natural features within this imagined landscape.

TIME

Inside: 50 minutes

OUTCOMES

1. Students enhance their ability to picture a landscape in their mind based upon a verbal description.
2. Students can describe a place based on their visual memory.
3. Students appreciate that everyone has different feelings and perceptions about the visual environment.

TEACHER PREPARATION

- ☐ Review the information essay, *Tips on Using Guided Imagery*, on page 13.
- ☐ Read the visualization story to yourself before reading it to the class.
- ☐ Prepare the class for the visualization experience. They should know what to expect and how to cooperate. A quiet and calm mood is essential. Remove all distractions.
- ☐ You might refer to this lesson as an imaginary field trip.

PROCEDURE

1. Explain that this lesson is an imaginary field trip. They will be travelling to a place where they will observe everything in their mind through listening to a story. They must pay attention to their mind's pictures, sounds and smells. Remind them to think about how their mind reacts as they listen to the story.
2. Emphasize that everything anyone remembers is important.
3. You should establish a sense of place which will help the class relate to the story. This is essential for the exercise to be effective. Take a few minutes to ask: Has anyone visited a river? Has anyone been in a canoe? What sort of natural and built things do you find near rivers?
4. Tell everyone to remove all distractions. Remind them that they cannot talk until you have finished reading the story. Make sure that everyone is comfortable.
5. Read the story slowly and pause between sentences. It should take between 7-10 minutes.
6. When the story is finished, some students may need to stretch and stand up before continuing. Keep the same quiet, calm mood before you begin the next part of the lesson.
7. Have the students complete *The Mind's Eye* worksheet.

MIND'S EYE FIELD TRIP

WORKSHEET

ASSIGNMENT

Draw what you pictured in your mind while listening to *"A Vist to Woodside River."*

IDENTIFICATION

NAME: _____

DATE: _____

MIND'S EYE FIELD TRIP VISUALIZATION ESSAY

A VISIT TO WOODSIDE RIVER

I was going canoeing with my best friend Robin and Grandpa Young.... It was a beautiful day, sunny and warm with a slight breeze.... When I paid attention I could smell some of the spring flowers and freshly cut grass.... The song birds were merrily exercising their voices after the silence of the long cold winter.... Robin and I were excited about the prospect of paddling a canoe... This would be our first time on the river,.. and also my first time in a canoe.

We piled into Grandma's old pick up truck.... It would take about twenty minutes to reach Woodside River.... The canoe and oars clattered in the back of the old truck as we drove along the bumpy windy road leading out of town..... In a few minutes we were surrounded by tall trees.... No one talked very much.... I looked out the window and saw things I have never noticed before.... There was an old farm house: although the white paint was chipped in places, it seemed to reflect the bright sunshine that peeked between the maple trees.... The farm looked large, the green meadow went on forever. There were cows off to the right - I think there were six.... As we continued along the country road, I noticed a long stone wall and some colorful houses scattered here and there behind it.... Suddenly a large, blue stretch of water appeared ahead of us.... It had to be Woodside River. It was, because Grandma Young said, "Here we are folks!"

Robin's grandma drove the truck over to the river's edge in the midst of tall grass.... I was so excited.... I jumped out of the truck and felt the tall grass scratch my legs.... We all helped lift the silvery canoe out of the truck.... Then we put on bright orange life jackets. We walked to the launching spot... My feet sunk into the gooey watery soft mud.... Finally we slipped the canoe into the water....

My sneakers were encased in mud, and although my feet felt heavy, nothing stopped me from jumping into the canoe.... I was careful and deliberate because I knew the canoe could tip easily.... At least I was confident about my swimming ability, but still I was extremely careful not to jerk my body or move unexpectedly without warning Robin or Grandpa Young.

We each took a turn paddling.... The edge of the river was dotted with large rocks, the water sparkled like randomly scattered diamonds.... Then as we rounded a curve, I noticed a heap of trash on the river bank.... Discarded soda cans, beer bottles and large plastic containers were everywhere.... An old tire floated near the canoe.... Looking further up the river I could see the sides of some large buildings... We were getting closer to the city. The buildings seemed to get taller as we got closer to them. Grandpa Young asked us to guess how some of the buildings were used.... I looked in the windows and could see people and lights..... The buildings were alive with activity. One building had lots of windows and looked new and shiny.... Another looked old and was made of wood and brick..... Large colorful flags fluttered in the breeze near them.

It started to get chilly as the sun went down. We looked forward to meeting Grandma at the dock.... We didn't realize that we would see her just as we rounded the next curve.... Suddenly the city was before us. All shapes and sizes of buildings stretched out of the ground.... Victory Bridge was reflected in the water near us.... Everything shimmered in the sun.... The dock was moments away.... I could see the sparkling granite steps, and Robin's grandma waving to us.... We headed straight for it. Then we threw the rope to Grandma Young and she tied us up..... Everyone piled out of the canoe and helped lift it back into the truck..... Then we ran over to the ice-cream shop across the street.... Boy was I hungry!

DISCUSSION

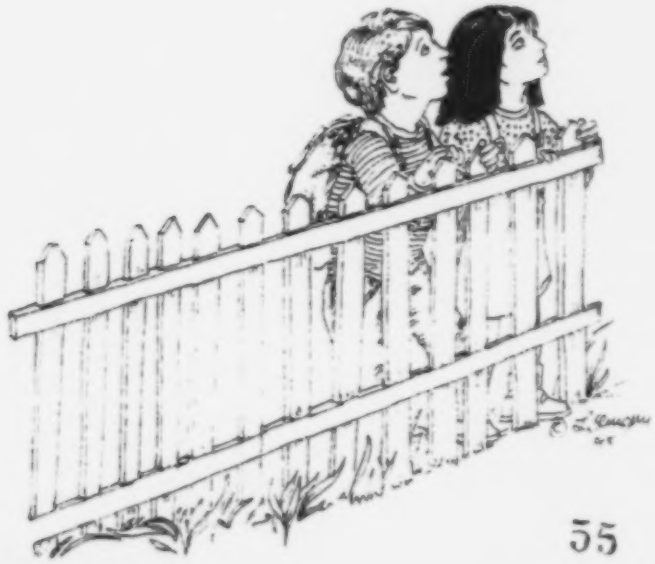
1. Discuss the "trip" they just took. Did they enjoy it? What images were most vivid? What sounds could they hear? Did the scenes become "real" to them?

2. Did everyone picture the same scenes when the story was being read? Why or why not? What part(s) were meaningful to you? Why?

3. What details did you remember? Why do you think you remembered those details?

4. Did everyone have the same reactions to the trip? Why or why not? Why were some images more vivid to some members of the class than others? How do your senses help you learn about a certain place?

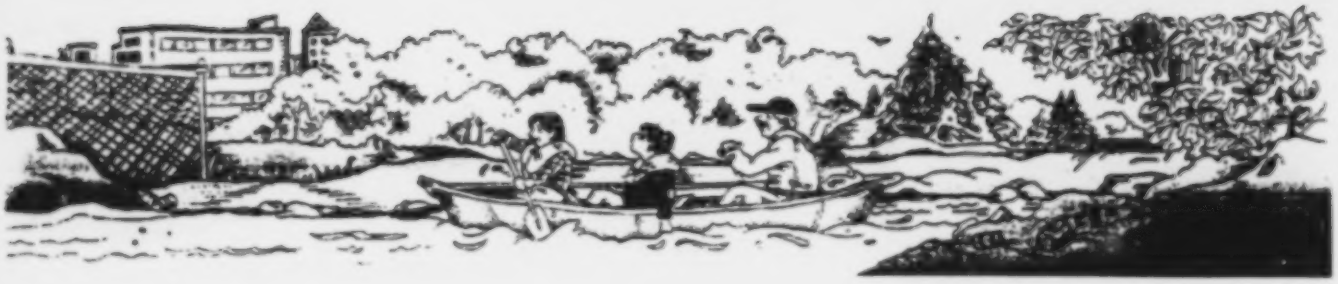
5. How does an individual's past experience play a role in how he/she reacts to the story?



EXTENSIONS/ HOMEWORK

- ☐ Tell the students to shut their eyes again. This time they should visualize a special place they have visited. (The place could be a play area, a vacation spot, Grandma's house, etc.) Ask them to try and remember as many details as possible. What sounds do they hear? What do they see and smell? Why are your classmates' special places "special"?

- ☐ Have the students write a poem or story about a place they would like to visit. Let each student read their poem or story to the class. Do the other students visualize the same place as the writer? Discuss the images created by the story and the variety of individual interpretations.



Worksheet 1-4

MIND'S EYE FIELD TRIP

WORKSHEET

ASSIGNMENT

Draw what you pictured in your mind while listening to *"A Visit to Woodside River."*

IDENTIFICATION

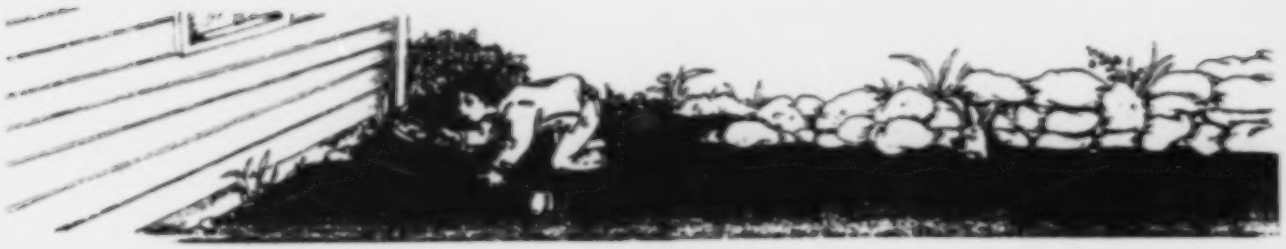
NAME: _____

DATE: _____

THE DUNN FOUNDATION

THE NATURAL ELEMENTS

EXPLORING NATURE IN THE VISUAL ENVIRONMENT



SUBJECTS

Math
Science
Social Studies

SKILLS

Analyzing
Classifying
Data Collecting
Describing
Identifying
Investigating
Observing
Recording
Team Building
Writing

MATERIALS

For Each Team:

- ☐ Clipboard or 9x12 piece of heavy cardboard and elastic bands
- ☐ Pencils
- ☐ *Natural Elements Data Sheet*

For Each Student:

- ☐ *Natural Elements Worksheet*
- ☐ *Crayons or markers*

FOCUS

Students visit the schoolyard (or a nearby site) and locate the natural and living components of the visual environment.

TIME

Outside: 40 minutes
Inside: 45 minutes

OUTCOMES

1. Students are able to identify the natural components within the visual environment.

2. Students identify how natural components contribute to environmental health and the overall quality of the visual environment.

If you have not done nature or environmental awareness activities with your class, we suggest you do this activity before Activity 1-6. Otherwise use it as an optional activity.

TEACHER PREPARATION

- ☐ Select a convenient outdoor site near the school. The schoolyard is a good possibility, as is a nearby park or empty lot. There must be signs of natural life such as plants, insects or other animals in the area. A paved playground or sidewalk could be used as long as you can find cracks in the pavement where insects and plants can be detected.
- ☐ Make copies of the data sheet and worksheet. You will need one data sheet per team, and one worksheet per student.

PROCEDURE

1. Divide the class into teams of 2-4 students. Give each team a clipboard, pencil and data sheet.
2. Take the students outside to the predetermined site. Direct them to explore the area and identify as many different plants, animals, or other signs of natural components as they can. These signs might include seeds, acorns, pine cones, animal tracks, droppings, feathers etc. Remind everyone to look under rocks, in old tires, in cracks in the pavement, or along the side of the road.
3. Have each team record their findings on the data sheet.
4. Return to the classroom and list on the board the natural components or signs of living things the students found.
5. Discuss the following:
   - Did you find many living things? Was it easy or difficult to discover them? Why?
   - Where did the plants and animals originally come from? Were they here before the buildings were erected? Were they placed or brought here by people or did they come through natural means?
   - How do the plants and animals living here get food and water? What size are most of the animals living here? Why?
6. Give each student *The Natural Elements* Worksheet and allow enough time for them to complete it.

THE NATURAL ELEMENTS

DATA SHEET

IDENTIFICATION

NAME: _____

_____

DATE: _____

TEAM MEMBERS

_____

_____

_____

WHO LIVES IN THE NEIGHBORHOOD BESIDES PEOPLE?

As you investigate the area, fill in the chart below by either drawing a picture of what you find or writing the names of the plants and animals.

PLANTS	ANIMALS

WHAT SIGNS OF LIFE DO YOU SEE IN THE AREA?

Draw or list them in the space below

(For example: seeds, pine cones, acorns, animal droppings, animal tracks, dead leaves)

THE NATURAL ELEMENTS

WORKSHEET

IDENTIFICATION

NAME: _____

DATE: _____

TEAM MEMBERS

_____

_____

_____

COLOR ALL THE NATURAL COMPONENTS YOU FIND IN THIS PICTURE. Circle the one you find the most interesting. Then on the back of this worksheet explain what you know about the component you circled.

THE COMPONENT I FIND THE MOST INTERESTING IS:

_____

This is what I know about the natural component I circled:

7. Discuss students' answers. How can we summarize all the data we have collected?

DISCUSSION

1. Aside from people, what other things live in the neighborhood?
2. Where did you locate the plants or animals in the environment you explored?
3. Did you find many living things during your investigation? Why or Why not?
4. What might increase or decrease the numbers of plants and animals sharing this area with people?
5. Which do you think there are more of in your community: natural areas or built areas? Discuss why this is so.

EXTENSIONS/ HOMEWORK

- ☐ Have each student pick one of the animals or plants listed on their data sheet. Take the class to the library and have each student write a report on the animal or plant they selected.
- ☐ Visit a natural history museum or nature center.
- ☐ Have an expert visit the class and talk about the environment, wildlife or botany.
- ☐ Have students draw a building that could be in their town. Next, ask the students to draw some natural elements or landscaping around the building to create what they think is a visually appealing scene. Discuss this with them and display the drawings.
- ☐ Obtain a land use map of your town from the town hall. Have students study the map and determine the percentage of natural areas, open space and built areas. Make graphs of these results. Discuss the different types of open space (parks, greenways, woods, vacant lots, utility corridors etc.), and how they are used.

Worksheet 1-5

THE NATURAL ELEMENTS

DATA SHEET

IDENTIFICATION

NAME: _____

DATE: _____

TEAM MEMBERS

_____

_____

_____

WHO LIVES IN THE NEIGHBORHOOD BESIDES PEOPLE?

As you investigate the area, fill in the chart below by either drawing a picture of what you find or writing the names of the plants and animals.

PLANTS	ANIMALS

WHAT SIGNS OF LIFE DO YOU SEE IN THE AREA?

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Worksheet 1-5

THE NATURAL ELEMENTS

WORKSHEET

IDENTIFICATION

NAME: _____

DATE: _____

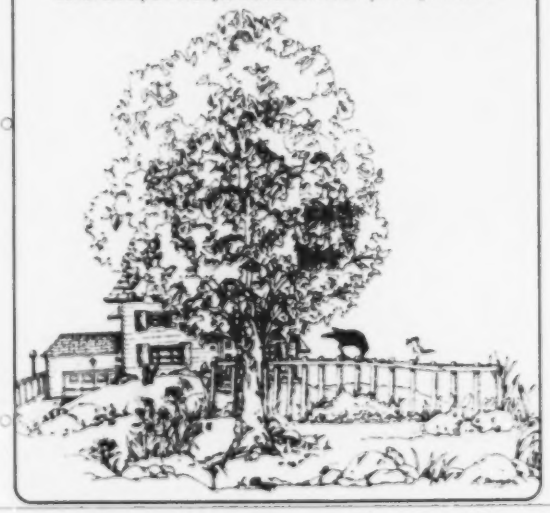
TEAM MEMBERS

_____

_____

_____

COLOR ALL THE NATURAL COMPONENTS YOU FIND IN THIS PICTURE. Circle the one you find the most interesting. Then on the back of this worksheet explain what you know about the component you circled.



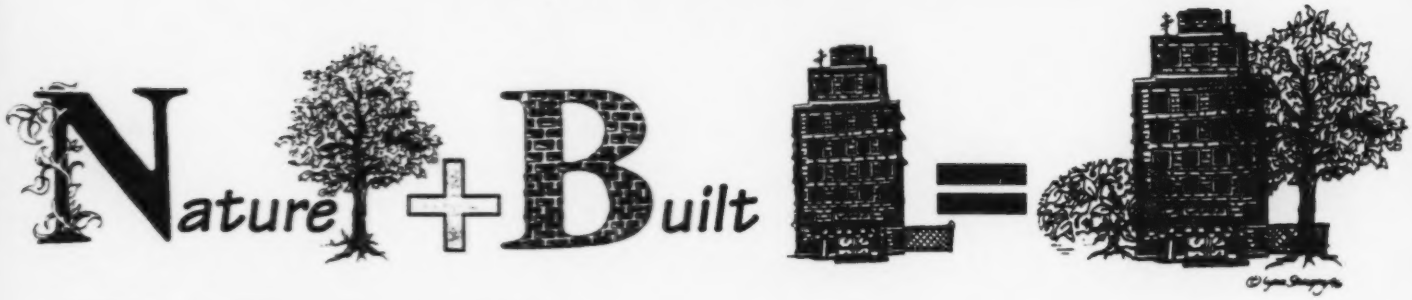
THE COMPONENT I FIND THE MOST INTERESTING IS:

_____

This is what I know about the natural component I circled:

A NATURAL BLEND

TAKE ONE PART NATURE AND ONE PART BUILT...



SUBJECTS

Art
Science
Social Studies

SKILLS

Communicating
Critical Thinking
Describing
Drawing
Inferring
Interpreting Data
Synthesizing
Team Building
Visualizing

MATERIALS

- ☐ Chalk board or large sheet of paper
- ☐ Mural paper or newsprint
- ☐ Construction paper
- ☐ Scissors
- ☐ Glue or tape
- ☐ One set of: *What Is My Role? Cards*
- ☐ Crayons or markers

FOCUS

Students discuss the roles natural and built components play in the visual environment and create a landscape mural.

TIME

Inside: 90 minutes

OUTCOMES

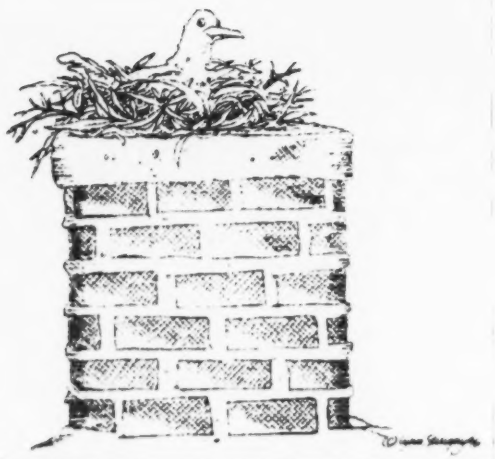
1. Students develop an understanding of the relationship between the natural and built components of the landscape.

2. Students are able to analyze the impact of natural and built components on the visual appearance of their environment as well as their effect on plants and animals (including humans).

If you have not done nature or environmental awareness activities with your class, we suggest you do Activity 1-5, The Natural Elements, before this activity.

TEACHER PREPARATION

- ☐ Copy and cut out the *What is My Role?* cards.
- ☐ Divide the *What is My Role?* cards into three piles.
- ☐ Place the craft materials on a table where students can access them.
- ☐ Cut the mural paper into three pieces.



PROCEDURE

1. Ask students to define the terms "built components" and "natural components." Write their definitions across the top of the chalk board.
2. Divide the chalk board into two columns. Label one column "Built" and the other "Natural." Help students list in each column the built and natural components in the community around the school.
3. Divide the class into three groups.
4. Give each group a stack of the *What Is My Role?* cards and a piece of mural paper.
5. Have each group create a mural of a visual environment. Explain they must include in the mural **all** of the components shown on their *What Is My Role?* cards. They can also include any of the components listed on the board. Encourage them to be creative. Suggest they can draw their landscape components or cut them out of construction paper and glue them onto the mural.
6. When each group has completed their mural hang it on the wall.
7. Invite each group to explain their mural to the class. Using each role card as a guide, they should explain the roles the component plays in the environment. *(They should do this **only** for the components for which they have cards.)*

8. After the groups have explained their murals, discuss how both the natural and built components in the environment interact with each other.

9. Discuss what impact varying the proportion of built to natural components might have on the community. Ask:
   - What if we had no buildings?
   - What if we had roads and no parks or open green space?
   - What if we had only woods and fields?
   - What if we had only one park in the whole city?

DISCUSSION

1. Is the mural you created similar to the visual environment in your community? Does it have a similar relationship between the number of natural and built components?

2. Do you find this mural visually pleasing? Why or why not?

3. Are natural components in the environment important? Why? Are the built components important? Why?

4. What should we do about the natural components of an area when creating a new mall, office building, house or other structures for human use?

5. Should we add natural components to a built up area? Think of creative ways to add them.

6. Are there any changes or additions you would like to make to the mural? If so, what are they?

EXTENSIONS/ HOMEWORK

- ☐ Provide time for students to research or brainstorm the role(s) of any components listed on the board or included on their murals which did not have a *What Is My Role?* card. Have students create their own role cards for these components.

- ☐ Display a series of photographs of your community. Discuss the natural and built components in the photographs, the role each component plays, and the relationship between natural and built components within your community. What will happen if a component is removed?

- ☐ Ask each student to make a list of all the natural and built components they see on their way to school. Create a bar graph showing the number of times each component occurs along the students' route.

TREE

TREE

- provides shade and cools environment
- makes an area attractive
- produces oxygen
- controls erosion
- provides shelter
- source of food

BEE

BEE

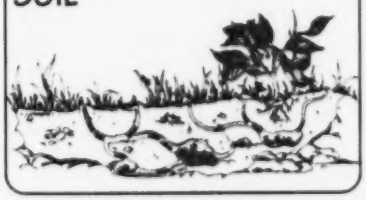
- pollinates
- produces honey

WORM

WORM

- decomposes dead materials
- stirs nutrients into soil
- food for birds and animals

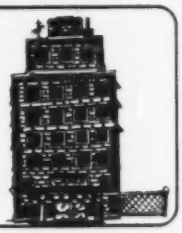
SOIL



SOIL

- holds plants in place
- provides nutrients for plants
- helps cleanse pollutants from environment (small amounts)
- home for insects/animals

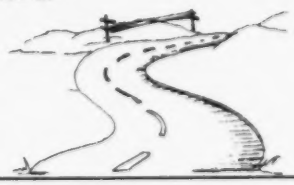
BUILDING



BUILDING

- provides shelter
- many uses: offices, shops, houses, storage, industry, recreation

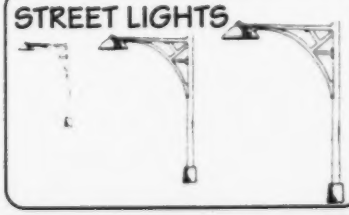
ROAD



ROAD

- hard surface for vehicles
- connects communities
- allows movement of raw materials and products

STREET LIGHTS



STREET LIGHTS

- illuminates street
- possible place for nesting
- can improve street appearance

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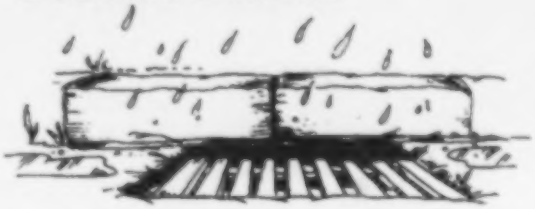
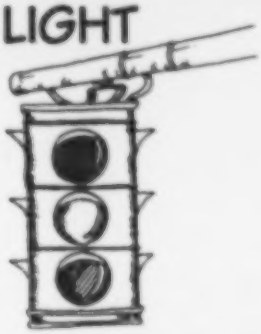
STORM DRAIN



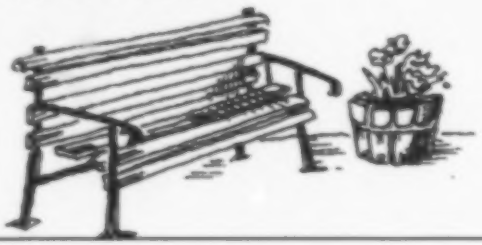
TRAFFIC LIGHT



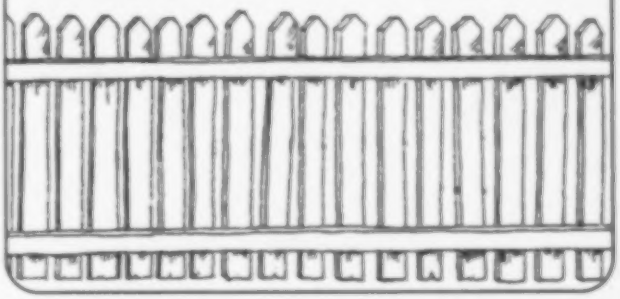
LAND FILL

FIRE HYDRANT

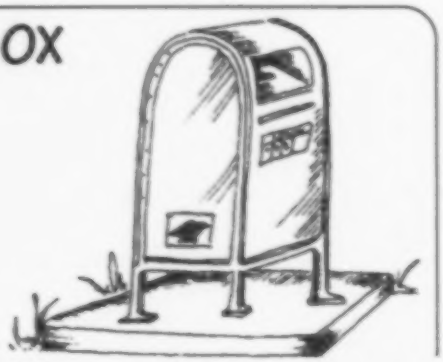
STREET FURNITURE



FENCE



MAILBOX



STATUE

TRAFFIC LIGHT

- controls traffic and pedestrians
- safety device
- can improve street appearance

STORM DRAIN

- collects rain water
- prevents flooding

FIRE HYDRANT

- emergency water supply for fighting fires
- provides water for cleaning streets

LAND FILL

- place to store solid waste
- source of food for some animals

FENCE

- creates an enclosure
- can keep people or animals in or out
- may be decorative or historic
- may define property boundaries

STREET FURNITURE

- place to rest
- decorates street
- provides gathering place

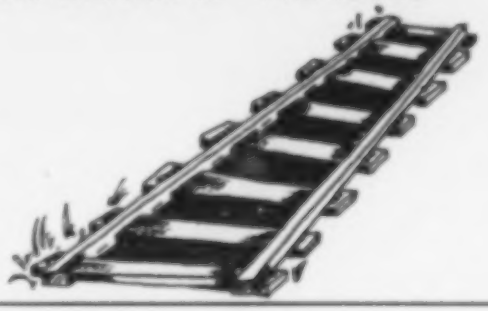
STATUE

- landmark
- honors person(s) or event
- public art
- gathering place

MAILBOX

- place to deposit mail

RAILROAD TRACKS



WETLAND

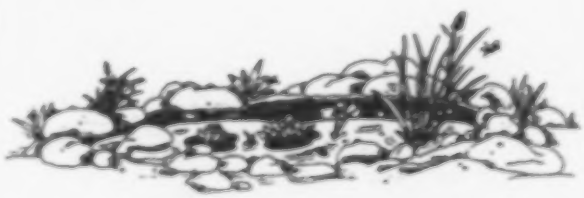
BILLBOARDS

STREET SIGNS

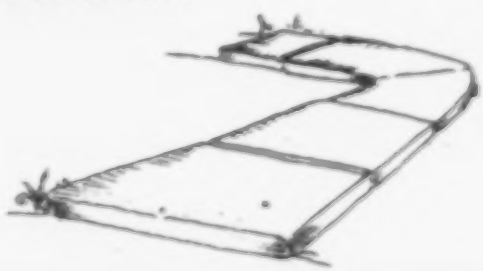
INSECTS

CEMETERY

POND



SIDEWALK



WETLAND

- shelter for wildlife
- produces oxygen
- natural control for flooding
- cleanses small amounts of pollutants from environment
- breeding area for aquatic animals and birds

RAILROAD TRACKS

- allows for the movement of people, raw materials and products
- habitat for some plant life
- if abandoned can be used for recreational areas

STREET SIGNS

- provides information
- creates idenity for neighborhood

BILLBOARDS

- advertise products/services
- provide information

CEMETERY

- burial site
- green space
- home for wildlife
- can provide a record of local history

INSECTS

- helps decompose dead plants and animals
- can pollinate plants
- provide food for certain wildlife

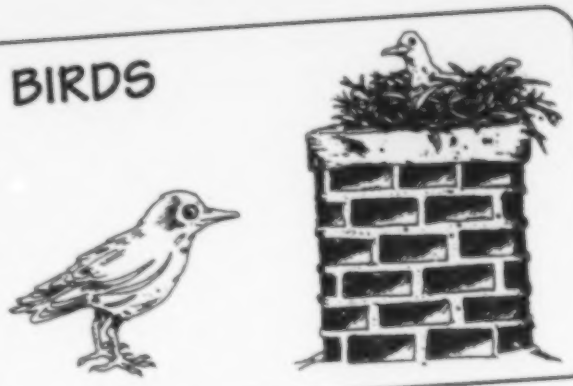
SIDEWALK

- place to walk
- separates pedestrians from private property/road traffic
- can add visual interest to the street depending on what it is made from

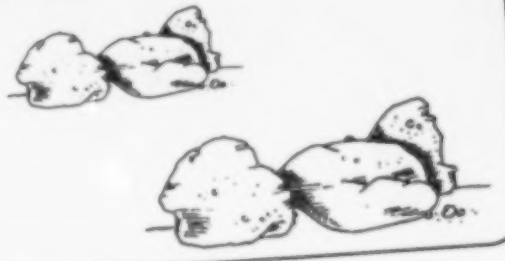
POND

- home for wildlife life
- adds visual interest to the landscape
- breeding place for insects
- source of food and water

BIRDS

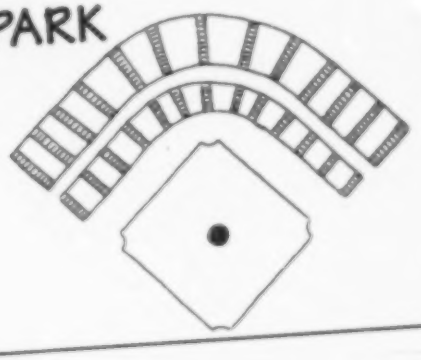


ROCKS

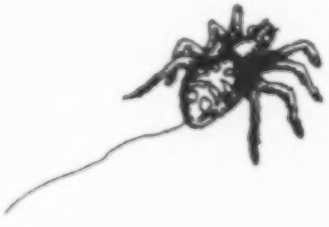


GRASS

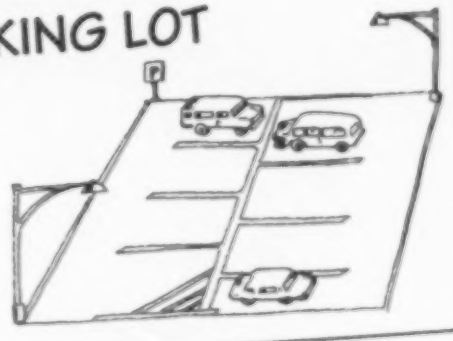
BALLPARK



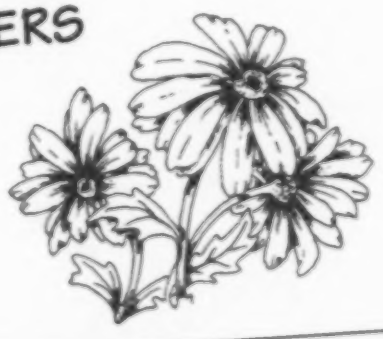
SPIDER



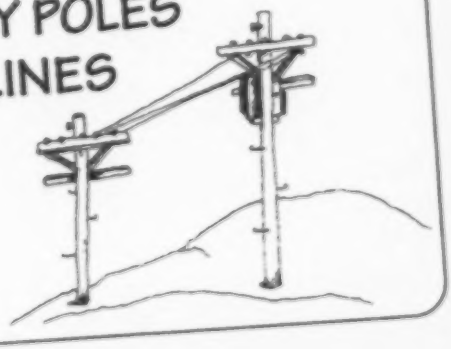
PARKING LOT



FLOWERS



UTILITY POLES AND LINES



ROCKS

- absorb heat
- place for lichen to grow
- protection for small animals
- building material

BIRDS

- sing
- eats plants, insect, etc.
- pollinates flowers
- food for other wildlife

BALLPARK

- recreational area
- green space
- gathering place for people
- neighborhood landmark

GRASS

- makes an area attractive
- absorbs water
- produces oxygen
- shelter for small animals
- controls erosion

PARKING LOT

- paved area for parking vehicles
- provides access for convenient shopping
- hard surface for recreation
- could be used for flea markets, traveling festivals, etc.

SPIDER

- eats insects
- food for birds and other animals

UTILITY POLES AND LINES

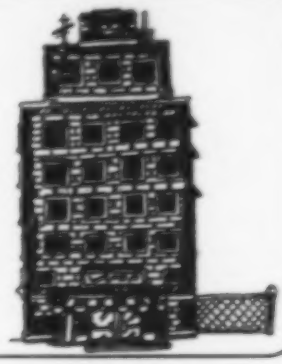
- delivers services: electricity, telephone, cable TV
- holds banners and posters

FLOWERS

- makes an area attractive
- produces oxygen
- food (seeds) for birds/animals

TREE

BUILDING

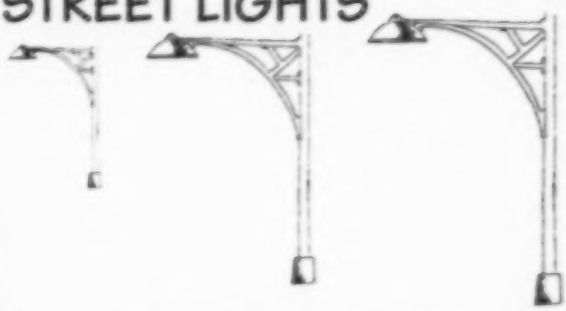


BEE

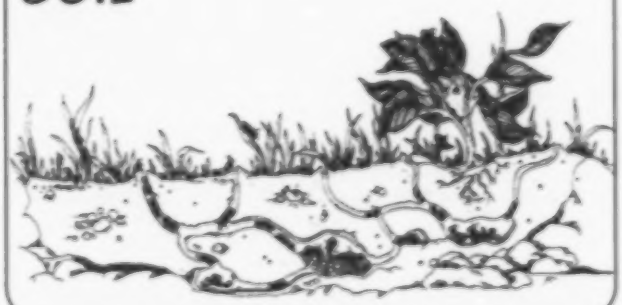
ROAD

WORM

STREET LIGHTS



SOIL



FOUNTAIN

BUILDING

- provides shelter
- many uses: offices, shops, houses, storage, industry, recreation

TREE

- provides shade and cools environment
- makes an area attractive
- produces oxygen
- controls erosion
- provides shelter
- source of food

ROAD

- hard surface for vehicles
- connects communities
- allows movement of raw materials and products

BEE

- pollinates
- produces honey

STREET LIGHTS

- illuminates street
- possible place for nesting
- can improve street appearance

WORM

- decomposes dead materials
- stirs nutrients into soil
- food for birds and animals

FOUNTAIN

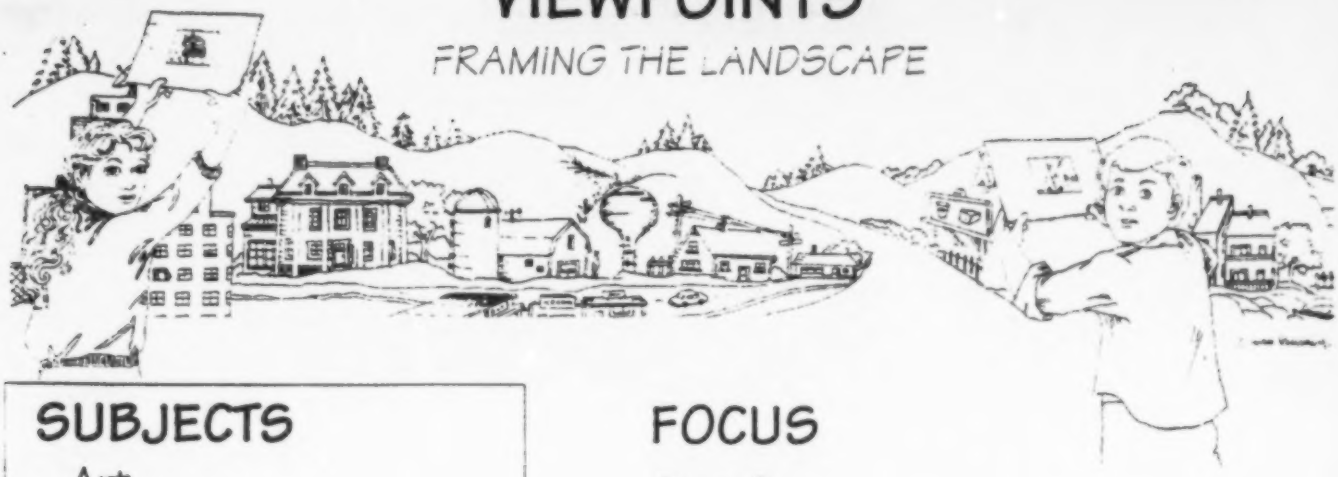
- makes an area attractive
- gathering/socializing place
- provides water for birds and small animals
- cools the surroundings

SOIL

- holds plants in place
- provides nutrients for plants
- helps cleanse pollutants from environment (small amounts)
- home for insects/animals

VIEWPOINTS

FRAMING THE LANDSCAPE



SUBJECTS

Art
Language Arts

SKILLS

Analyzing
Comparing
Critical Thinking
Documenting
Drawing
Inferring
Interpreting
Observing
Team Building
Writing

MATERIALS

For The Class:

- ☐ Three posters of different landscape artworks. Good sources for these include school and public libraries, art teachers and local galleries.

For Each Student:

- ☐ Index cards (4x 6 is best)
- ☐ Scissors
- ☐ Pencils, crayons, markers, paint
- ☐ Drawing paper
- ☐ Clipboards

FOCUS

Part One
Students make and use a "view-finder" to focus on a framed portion of the landscape. They imitate artists as they create their own record of the visual environment.

Part Two
Students look at examples of landscape art. The discussion centers on how an artist perceives "visual facts."

TIME

Part One: 60 minutes
Part Two: 60 minutes

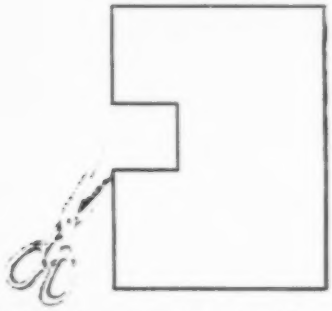
OUTCOMES

1. Students discover that an artist's rendering of a landscape often reflects a personal interpretation of a scene.
2. Students analyze how an artist records "visual facts" based on what he/she wants the viewer to see, feel or imagine.
3. Students discover that individuals have different standards of what is visually pleasing.

TEACHER PREPARATION

PART 1

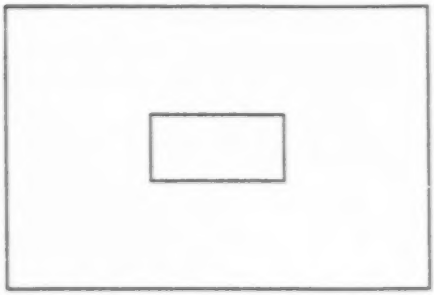
☐ Make a view-finder so you can show it to the students. Follow these directions.



Fold the card in half and mark a 1/2" line on three sides from the center.

Cut along these lines in the center of the card.

Unfold the card.



PART 2

☐ Display the pictures of landscape art.

PROCEDURE

PART 1 (Lesson 1 or Day 1)

1. Have each student make a view-finder from an index card by following the directions under Teacher Preparation.

2. Give each student a piece of drawing paper, a pencil and a clipboard.

3. Take the students outside. Take along art supplies.

4. Ask each student to pick a scene to look at using their view-finder. The view-finder becomes the frame around the landscape scene. Encourage the students to look in all directions before they choose a site to study and draw.

5. After studying the site through the view-finder for 3-4 minutes, ask the students to draw their framed view. Remind them to draw what they see. They should not eliminate things they don't like or add things not inside their viewfinder.

6. Return to the classroom and allow students time to complete their drawings.

7. Display the drawings around the room.

DISCUSSION

PART 1 (Lesson 1 or Day 1)

1. What were your impressions of the landscape as you looked through the view-finder? Did looking through the

view-finder affect your impression of the surrounding area? What were your impressions as you looked in different directions?

2. How were your classmates drawings similar or different from yours? Did people who drew the same view interpret their surroundings the same way? Why?

3. Did you notice anything today that you have never noticed before? Did you see anything that surprised you? Explain. Why do you think you never noticed it before?

4. Why doesn't everyone like the same components in the visual environment? What are some of the preferences evident among your classmates?

PROCEDURE

PART 2 (Lesson 2 or Day 2)

1. Divide the class into six groups.

2. Direct the students' attention to the posters in the classroom. Explain that these posters are pictures representing the landscape. These pictures are artists' interpretations of the visual environment and are commonly known as landscape art.

3. Assign each group a poster to study. Ask the group to pay close attention to the colors, textures, shapes and objects in the artwork. Each group will collaborate to write a description or story about the picture.

Write the following questions on the board as guidelines to help develop the descriptions:

- Where do you think this picture is located?
- Where else could it be?
- Could it be in your community?
- Describe some of the components (streets, buildings, parking lots, meadows, farms, lampposts, animals, etc.), noted in the artwork.
- Who might live here or work here? Describe clues that might indicate the culture of the people who live near the location of the picture.
- What do you consider special or important about this place?
- What, if anything, do you dislike about this place?
- Does this picture stimulate any emotion? Explain.
- Would you like to visit or live in this area? Why?

DISCUSSION

PART 2 (Lesson 2 or Day 2)

1. Have each group share their description or story with the rest of the class.

2. Have the students identify which poster(s) most closely reflect(s) the visual environment of their community. Why are some pictures different from their visual landscape?

3. Have the students compare a poster/photo with their own picture. Discuss similarities and differences. How are the scenes they drew representative of their community? What do their pictures or any of the posters reveal that is positive or negative about their community? (Focus on landscape components and visual characteristics, not the actual drawings.)

EXTENSIONS/ HOMEWORK

- ☐ Have students create a frame around their drawings, using construction paper. Do the pictures look different framed? Why?

- ☐ Have the students collect magazine pictures of landscapes which reflect different cultures. Have the students create posters using cutouts. Describe the "artistically created" visual environment.

- ☐ Using poems, short stories or other literature, read descriptions of different landscapes. Discuss how authors create pictures and landscapes with words. Have the students draw pictures of the landscapes you read about. Write a poem or a descriptive paragraph about a certain "place."

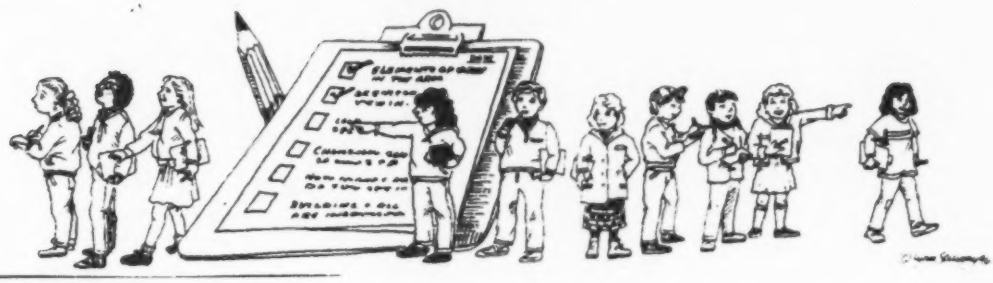
- ☐ Have the students create a photographic essay of the street they live on or the area around the school.

- ☐ Research a famous landscape artist. Write a report about the artist and present it to the class.

CHECK OUT THE NEIGHBORHOOD

Activity 1-8

A SECOND LOOK!!



SUBJECTS

Language Arts
Math
Science
Social Studies

SKILLS

Classifying
Communicating
Data Collecting
Describing
Documenting
Identifying
Inferring
Investigating
Listening
Listing
Observing
Recording
Team Building
Writing

MATERIALS

For Each Team:

- ☐ Clipboard or large pad
- ☐ Paper and pencils

For The Class:

- ☐ Chalkboard or large sheet of paper

FOCUS

Students return to the site of Activity 1-1 to carefully observe and inventory the visual environment.

TIME

Outside : 30 minutes
Inside : 50 minutes

OUTCOMES

1. Students are able to gather and record data.
2. Students can inventory the components of a visual environment.
3. Students are able to give a detailed description of the visual environment surrounding their school.

TO THE TEACHER: *In keeping with the format of the ViewFinders curriculum, we have included this activity for your use as an assessment tool. By comparing the maps your students create during this activity with the drawings they initially created during Activity 1-1 Neighborhood Detective, you will be able to assess the amount of change that has occurred in the student's understanding of the visual environment.*

TEACHER PREPARATION

- ☐ Review the Teacher Tips *"Taking Students Outdoors."*

- ☐ Return to the study site you used in Activity 1-1. If you did not use Activity 1-1, select and mark off a study area around or near your school. The area may include the school or the school may be located along one border of the study area. The size of the area should be based on the number of students in your class, the number of chaperones assisting you and the amount of time you are able to allocate to the outdoor session.

- ☐ Walk through your study area and identify the various components of the visual environment. Note whether it is mostly built or natural and the key features such as roads, buildings, historic structures, signs, farms, etc.

PROCEDURE

You may want to do this activity with the entire class moving about the area as a unit, or you may wish to involve parents by assigning a parent to each team. Then you can give the groups a specific time frame to work within and each parent/student team can move about on their own within the study area.

1. Ask students to think back to the first activity, *Neighborhood Detective.* Review what they discovered on their first exploration of the environment surrounding the school. Lead the discussion into the development of their own definition of the phrase "visual environment."

2. Have students think about the different activities in which they have participated. What are the parts or components that work together to create a visual environment? Create a list of the components of the visual environment surrounding the school on the chalk board.

   You might have to make a few suggestions to get them started. Examples you might suggest could include: railroad tracks, utility poles, street lights, streets, trees, garbage cans, farmland, signs, billboards, streams, wetlands, skyscrapers, etc.

3. Once you have a sufficient list on the chalk board, divide the class into teams of three to five students. Give each team a name or number.

4. Explain they are going to make another exploration of the area around the school. This time they will be analyzing this particular visual environment as a whole and creating an inventory of all its components.

5. Provide each team with a clipboard, pencil and some paper. Review the list of the environmental components the class created and assign one or more of the components to each team. Be sure all of the items on the list are assigned to the teams. Have each team copy the list of components assigned to them.

6. Explain that each team is responsible for their "list." They should count the number of times they find each component, and describe anything unusual or unique about it. For example, how many street lights are there? How many houses? How many stores? Are there individual trees planted along the street, or is there a forested section in the area they are investigating?

7. Take the class outside and, as a group, slowly work your way through the study site you have selected. (Or, if you are working with parents, assign a time to return to school and let each team work on their own.) Each team should document the existence of the environmental components on their list during this time.

8. When you return to the classroom have each team give a report on their findings.

9. Using a large roll of paper, have the class create a map of the study area. Ask each team to draw their findings on the map. Use the map to discuss the visual environment surrounding the school: Would the students like to see any changes made? If so, what are these changes and why do they want to make them? Could they help make any of these changes?

DISCUSSION

1. Did you find what you expected to find?
2. What are the most common/dominant components of the area?
3. What were the least commonly found components?
4. Did you find anything unexpected or unusual?
5. How would you describe the visual environment you visited in two or three words? (cityscape, countryside, etc.)
6. Based on your map, what is the proportion of built and natural components in the area you studied? How does this compare to where you live?

EXTENSIONS/ HOMEWORK

- ☐ Ask each team to create a bar graph showing the components they were identifying. Compare the amount of built and natural elements in this visual environment.
- ☐ Have students create a travel poster, postcard, or brochure of the area they investigated.
- ☐ Take photographs of the school and its surroundings. Paste them onto the map created by the students in the activity.
- ☐ Add other environmental and community resources to the map to create a complete community map.

RESOURCES

Curricula

Abhau, Marcy, Rolaine Copeland, Greta Krenberger. ***Architecture in Education: A Resource of Imaginative Ideas and Tested Activities.*** Philadelphia, PA: Foundation for Architecture, 1986.

A resource for teachers focused on architecture.

Benziger Brown, Nancy ed. ***Planning Education Kid Style.*** Knoxville, TN: Knox Area Section, Tennessee Chapter, American Planning Association, 1994.

K-12 curriculum based on the Center for Understanding the Built Environment (CUBE) *Box City* curriculum, (description included under Graves, Ginny), focused on planning and planning principles. Provides a vehicle for professional planners, architects, elected officials and students to interact in the design of a city. Should be used with *Box City*.

Graves, Ginny & Dean, ***Box City.*** Prairie Village, KS: City Center for Understanding the Built Environment, 1992.

The next step after *Walk Around the Block* (op.cit). Students K-12 learn how to develop and modify the built environment through hands-on role playing. Through cooperative activities students build a city incorporating their design and planning skills. The 'Classroom Pack' includes boxes for building a model city.

Graves, Ginny et al. ***Walk Around the Block.*** Prairie Village, KS: City Center for Understanding the Built Environment, 1992.

A K-12 self discovery program during which students tour their built environment. Increases understanding of the architectural design, city planning and human processes which influence how our cities work. Block City teaches community planning through role playing and building a model city.

Mullahey, Ramona. ***Community As A Learning Resource: A Teachers Resource and Guide.*** Honolulu, HI: Ramona K. Mullahey, 1994.

Suggests a variety of activities based on the resources within a community including people, buildings, structures, community issues and artifacts. Focuses on the use of the community as a living classroom while concentrating on the built environment. Written for Hawaii, but has broad applicability.

National Park Service's National Register of Historic Places & the National Trust For Historic Preservation. ***Teaching With Historic Places.*** Washington, DC: Preservation Press, 1994.

Short lesson plans on a variety of heritage education topics for middle schools. Each lesson focuses on a place listed on the National Register of Historic Places. Includes a dramatic storyline linking place with historic and cultural themes.

Sandler, Alan R., ed. ***The Source Book II. Learning By Design.*** Washington, D.C.: American Institute of Architects Press, 1988

A compendium of curricula, educational programs and organizations addressing various aspects of the built environment.

Von Tscharner, Renata & Ronald Lee Fleming. ***New Providence, A Changing Cityscape.*** San Diego, CA: Harcourt, Brace, Jovanovich, 1987.

The story of change in the landscape of *New Providence*, an imaginary American city is presented visually in intricate detail. Students are encouraged to identify and describe the physical changes they observe as the city's history unfolds. Full color poster set is also available for classroom use.

Visual Environmental Issues

Arendt, Randall. Rural By Design: ***Maintaining Small Town Character.*** Chicago, IL: American Planning Association Planners Press, 1994.

Focuses on design and policy issues to prevent the loss of small town character. Presents pertinent and useful information for town planners, local officials, citizen volunteers and local residents. Contains many examples of design focused on preserving a sense of place while accommodating growth.

Frank, Jeffrey & Zamm, Michael eds. ***Urban Environmental Education.*** Ann Arbor, MI: School of Natural Resources and Environment, University of Michigan. 1994

A resource guide and unit for workshop leaders who want to help educators explore the urban environment with their students. Explains urban environmental education and offers alternative approaches. Contains case studies and suggestions for teachers.

Garreau, Joel. ***Edge City, Life on the New Frontier.*** New York, NY: Doubleday, 1991.

Examines the phenomenon of the new metropolis called Edge Cities. Argues that the majority of Americans live, work and play around the modern office buildings, shopping plazas, and fitness centers of Edge Cities. Presents these modern urban centers as a profound and elemental change in American urbanism.

Hale, Jonathon. ***The Old Way of Seeing.*** New York, NY: Houghton Mifflin, 1994.

Examines, in layman's terms, the principles that animate beautiful buildings, no matter what style or period. Points out how we can begin to repair the damage that has been done to our visual environment. Shows how we can recapture the lost magic of architecture and recover our sense of place.

Herr, Phillip. ***Saving Place: A Guide and Report Card for Protecting Community Character.*** Boston, MA: National Trust for Historic Preservation, 1995.

Includes an overview of community conservation in the Northeast, including a thirty question report card for assessing where a community might focus its efforts. Also includes a comprehensive listing of resources on protecting community character.

Herr, Phillip & James, Sarah. ***Place-Notes: Resources for Protecting Community Character.*** Boston, MA: National Trust for Historic Preservation, 1995.

Explains, in understandable terms the planning tools that ordinary citizens should understand when considering their town's future. Topics include institutional structure, planning, controls such as building codes and zoning regulations, environmental controls, growth concerns, site level guidance and design review.

Hiss, Tony. ***The Experience of Place.*** New York, NY: Knopf, 1990.

Encourages us to look at our cities and countryside in a new way. Offers an innovative and readable proposal for new ways of planning, building and managing our most immediate and overlooked surroundings.

Kunstler, Howard. ***The Geography of Nowhere, The Rise and Decline of America's Man-Made Landscape.*** New York, NY: Simon & Schuster, 1993.

Traces America's evolution from a nation of Main Streets and coherent communities to a land where everyplace is noplace in particular. Argues that now that the great suburban build out is over, we are stuck with a national living arrangement that destroys civic life while imposing enormous social costs and economic burdens. Dramatically illustrates the consequences of community planning based on the automobile. Proposes a return to the sound principles of planning and the art of good placemaking.

Stokes, Samuel & Watson, Elizabeth. ***Saving America's Countryside, A Guide To Rural Conservation.*** Baltimore, MD: Johns Hopkins University Press, 1989.

Examines conservation of the unique character of rural communities. Suggests that towns on the edge of suburbia should fight for managed growth policies that respect nature's limits and exhibit reverence for the human environment created by earlier generations. Argues that America needs small towns and that we should resist the homogenization of our landscapes.

People and Organizations

Local Resources.

Valuable resources include: nonprofit organizations (such as historic preservationists, open space advocates, community development organizations, land trusts), architects, planners, landscape architects, planning commissions, local branches of state and federal agencies concerned with transportation, environment, parks and recreation.

American Forestry Association/Global Releaf. PO Box 2000. Washington, DC 20013. 202-667-7751

The nation's oldest citizen conservation group for trees, forests and forestry. Publishes Urban Forests, the voice of the National Urban Forest Council, established by the AFA to promote an appreciation of the benefits provided by urban forests. Provides educational materials related to trees.

American Institute of Architects. 1735 New York Avenue, NW, Washington DC 20006. 202-626-7300 (Also has local chapters.)

Develops and publishes "Learning By Design" educational program for K-12.

American Planning Association. 1313 E. 60th Street, Chicago, IL 60637-2891. 312-955-9100 (Also has local chapters.)

Encourages planning that will contribute to the public well being by developing communities and environments that meet the needs of people and society more effectively. Sponsors educational programs including "Box City." (See Curricula section.)

American Society of Landscape Architects. 4401 Connecticut Avenue, NW. Fifth Floor, Washington DC 20008. 202-686-2752

ASLA provides teachers with information on the field of landscape architecture. Information available includes reading lists, activity booklets and a sample lesson plan.

Center for Building Education. 2118 Wilshire Boulevard, #303, Santa Monica CA 90403. 310-471-0090

Publishes "A Curriculum Guide To Creative Development" and videos "Classroom City" and "Everything Is Made Out Of Something."

Center for the Study of Art and Architecture. 115 W. Church, Champaign. IL 61820. 217-359-3453.

Publishes "Archi-Teacher: A Guide to Architecture in the Schools."

Center for Understanding The Built Environment. 5328 W.67th Street, Prairie Village, KS 66208. 913-262-0691

Focused on the built environment, CUBE specializes in community based education which brings together educators, kids and community partners to effect change. Their goal is to develop an informed citizen who will appreciate, respect and work for a quality built environment. Publishes "Block City" and "Walk Around The Block" curricula.

Cooper Hewitt National Design Museum. Smithsonian Institution Education Department. 2 E. 91st Street, New York, NY 10128. 212-860-6868

Produces workshops, tours, activity guides and resource materials for school audiences related to the built environment.

National Trust For Historic Preservation. 1785 Massachusetts Avenue, NW. Washington DC 20036. 202.-673-4296. (Also has six regional offices.)

The Trust is the country's foremost advocate for historic preservation. Acts as a clearinghouse for information, coordinates preservation organizations, provides technical advice, influences public policy and provides educational materials. Publishes heritage education materials.

Scenic America. 21 Dupont Circle, NW, Washington DC 20036. 202-833-4300. (Also has state affiliates.)

Scenic America's mission is to conserve and enhance the scenic qualities of America's countryside and towns. Advocates for national policy to protect scenic resources, such as scenic roadways. Provides communities and organizations with information on scenic conservation issues including billboard control.

Technical Resources

American Association for the Advancement of Science. ***BENCHMARKS for Science Literacy, Project 2061.*** New York, NY: Oxford University Press, 1993.

American Association for the Advancement of Science. ***SCIENCE for All Americans, Project 2061.*** New York, NY: Oxford University Press, 1990.

Bones, David ed. ***Getting Started: A Guide to Bringing Environmental Education Into Your Classroom.*** Ann Arbor, MI: National Consortium for Environmental Education, University of Michigan, 1994.

Hassard, Jack. ***Science Experiences: Cooperative Learning and the Teaching of Science.*** New York, NY: Addison Wesley Publishing Company, 1990.

Johnson, Roger and Johnson, David. ***Learning Together and Alone.*** New York, NY: Prentice Hall Publishing Co., 1991.

Osborne, Roger and Freyberg, Peter. ***Learning in Science.*** Hong Kong: Octopus Publishing Group, 1985.

Roth, Charles. ***Environmental Literacy: Its Roots, Evolution and Directions in the 1990s.*** Columbus, OH: ERIC, 1993.

Swan, Malcolm D. ed. ***Tips and Tricks in Outdoor Education.*** Danville, IL: Interstate Publishers, Inc., 1995.

Children's Literature

Avi, ***Something Upstairs.*** New York, NY: Avon, 1988

Historical fiction whose main character goes back in time from the 1980's to the 1790's and discovers changes in the landscape and waterfront during the past 200 years.

Baker, Jeannie. ***Window.*** New York, NY: Greenwillow Books, 1991.

This wordless picture book illustrates the visual environment. A mother and her son observe the changing view through their window. The view changes from a forested wilderness to a city while the boy grows from infancy into manhood. As a young man he moves to the country, and views the rural scene from his window with his child.

Blos, Joan. ***Old Henry.*** New York, NY: , William Morrow & Company, 1987.

Henry and his neighbors discover the value of community. Henry's love of flowers and trees exists in spite of the fact that he doesn't take good care of his house.

Burton, Virginia Lee. ***The Little House.*** Boston, MA: Houghton Mifflin Company, 1949.

The story follows a little house through the centuries as the landscape changes from rural to urban.

Cherry, Lynne. ***A River Ran Wild.*** New York: Harcourt, Brace & Company, 1992.

True story of the Nashua River that runs through Massachusetts and New Hampshire. Follows the story of the river from the settlement of native Americans along its banks through the industrial revolution to modern times and the efforts of a group of concerned citizens to restore its ecological and visual value.

Cooney, Barbara. ***Miss Rumphius.*** Puffin Books, 1982.

An older lady decides to decorate the landscape by planting lupines. A metaphor about how each one of us can impact the earth by making it more beautiful, and leaving something of ourself for others to enjoy. The story brings out the importance of landscapes to one's life-style and the belief that art, beauty and life are inseparable.

Ernst, Kathryn. ***Mr. Tamarin's Trees.*** New York, NY: Crown Publishers, Inc., 1976.

Mr. Tamarin finds no joy in his trees because their leaves make such a mess. It's only when he cuts down the trees that he discovers their real worth.

Fife, Dale. ***The Empty Lot.*** Little, Brown, 1991.

Dilemma faced by a man who decides to sell a piece of his grandfather's farm, and then can't face the prospect of a bulldozer changing the land.

Grater, Lindsay. ***Runaway Row.*** Ontario, Canada: Annick Press., 1992.

The gentle rebellion of a row house that, in the face of urban change and imminent destruction, becomes determined to find an alternative.

Herberman, Ethan. ***The City Kid's Field Guide.*** New York, NY: Simon and Schuster, 1989.

A field guide to wildlife species found surviving and thriving in human-made environments. Created by the producers of the television series NOVA

McGraw, Sheila. ***This Old New House.*** Ontario, Canada: Annick Press, 1989.

A little boy discovers the value of an old house when new neighbors make a Victorian house "new" again.

Priest, Robert. ***The Town That Got Out of Town.*** Boston, MA: D. R. Godine Publisher, 1989.

Fanciful story of two towns, Boston and Portland, that decide to enjoy themselves on a holiday weekend.

Provensen, Alice and Martin. ***Shaker Lane.*** New York, NY: Viking Penguin Inc., 1987.

Illustrates the physical and social changes to a rural area. Deals with the impact of development and suburbanization following the flooding of the area and the dislocation of the residents to make way for a reservoir.

Provensen, Alice and Martin. ***Town and Country.*** New York, NY: Crown Publishers, Inc., 1984.

Informative book that introduces children to the sights, sounds and life-styles of both urban and rural environments. Children first visit the bustling city through lyrical text and illustrations, and then explore life on a country farm.

Ross, Pat. ***Whatever Happened to the Baxter Place?*** New York, NY: Random House, 1976.

A family farm is sold to urban developers. Gradually things begin to change. Small decisions are made, seemingly unnoticed, until, suddenly there is a big impact.

YOUR COMMENTS- REVIEW

Teachers- We Want To Hear From You

Your comments and feedback are important to us. These activities have been designed to present different ways of using the community as a resource to teach the basics of visual environmental literacy and to examine the effects of community appearance on our daily life. Please feel free to share your ideas about the activities in **ViewFinders**.

1. Which activities did you use? Please rate them from 1 to 5.

1. Ineffective **2.** Minimal impact **3.** Good; students responsive **4.** Worthwhile; students enthusiastic **5.** Fantastic; can't wait to use again

( ) Introductory Activities
( ) 1-1 Neighborhood Detective
( ) 1-2 V is For Visual
( ) 1-3 Across These United States
( ) 1-4 Mind's Eye Field Trip
( ) 1-5 The Natural Elements
( ) 1-6 A Natural Blend
( ) 1-7 Viewpoints
( ) 1-8 Checkout The Neighborhood

2. Did you use **ViewFinders** to teach a specific subject or to integrate several subject areas? Please explain.

3. Will you use these activities again? Please elaborate.

4. Do you have any suggestions about how the curriculum could be improved?

We'd like to keep in touch with teachers using **ViewFinders**. Would you like to receive:

[ ] A newsletter for your students that would further supplement **ViewFinders**.
[ ] Information about future curricula releases.
[ ] Ideas for projects to enhance community appearance and the visual environment.
[ ] Information about on-line opportunities.

Name: _____ **School:** _____
School Address: _____
Grade(s) Taught: _____ **Telephone:** _____ **E mail:** _____

Mail, Telephone or Fax to: ViewFinders,
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